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THE

GOLDEN LEGEND

ADAPTED FROM THE POEM OF

LONGFELLOW

BY

JOSEPH BENNETT

AND SET TO MUSIC BY

ARTHUR SULLIVAN.

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ARGUMENT.

Prince Henry, of Hoheneck, lying sick in body and mind at his Castle of Vautsberg, on the Rhine, has consulted the famous physicians of Salerno, and learned that he can be cured only by the blood of a maiden who shall, of her own free will, consent to die for his sake. Regarding the remedy as impossible, the Prince gives way to despair, when he is visited by Lucifer, disguised as a travelling physician. The Fiend tempts him with alcohol, to the fascination of which he ultimately yields in such measure as to be deprived of place and power, and driven forth as an outcast.

Prince Henry finds shelter in the cottage of one of his vassals, whose daughter, Elsie, moved by great compassion for his fate, resolves to sacrifice her life that he might be restored. The prayers of her mother, Ursula, are of no avail to turn her from this purpose, and, in due time, Prince Henry, Elsie, and their attendants set out for Salerno. On their way they encounter a band of pilgrims, with whom is Lucifer, in the garb of a friar. He also is journeying to Salerno.

On reaching their destination, Prince Henry and Elsie are received by Lucifer, who has assumed the form of Friar Angelo, a doctor of the medical school. Elsie persists in her resolve to die, despite the opposition of the Prince, who now declares that he intended to do no more than test her constancy. Lucifer draws Elsie into an inner chamber, but the Prince and attendants, breaking down the door, rescue her at the last moment.

Miraculously healed, Prince Henry marries the devoted maiden, and is restored to his rightful place.

The six scenes of the Cantata illustrate passages in the foregoing story. In the Prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. In the Epilogue, the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilises the arid plain.

INDEX.

PROLOGUE.—Lucifer and Chorus.

		Page.
Solo and Chorus	"Hasten, hasten"	2

SCENE I.—Prince Henry, Lucifer and Chorus.

Solo	"I cannot sleep"	22
Duet	"All hail, Prince Henry"	26
Solo (*and Chorus of Female Voices*)	"Through every vein"	36

SCENE II.—Elsie, Ursula, Prince Henry and Chorus.

Introduction and Solo	"Slowly, slowly"	44
Chorus	Evening Hymn—"O gladsome Light"	47
Duet	"Who was it said Amen?"	52
Solo	"My Redeemer and my Lord"	63

SCENE III.—Elsie, Prince Henry, Lucifer and Chorus.

Duet	"Onward and onward"	69
Chorus }	"Me receptet Sion illa"	76
Solo }	"Here am I too"	77
Solo	"It is the sea"	86
Solo and Chorus	"The night is calm and cloudless"	90

SCENE IV.—Elsie, Prince Henry, Lucifer and Chorus.

Ensemble	"My guests approach"	98

SCENE V.—Ursula and a Forester.

Recitative	"Who is it coming"	111
Solo	"Virgin, who lovest the poor and lowly"	114

SCENE VI.—Elsie and Prince Henry.

Duet	"We are alone"	118

EPILOGUE.

Chorus	"God sent His messenger, the rain"	126

THE GOLDEN LEGEND.

PROLOGUE.—*The Spire of Strasburg Cathedral. Night and storm.* LUCIFER, *with the Powers of the Air, trying to tear down the Cross.*

Lucifer.

Hasten ! Hasten !
O ye spirits !
From its station drag the ponderous
Cross of iron, that to mock us
Is uplifted high in air !

Voices.

O, we cannot ;
For around it
All the saints and guardian angels
Throng in legions to protect it ;
They defeat us everywhere !

The Bells.

Laudo Deum verum !
Plebem voco !
Congrego clerum !

Lucifer.

Lower ! Lower !
Hover downward !
Seize the loud vociferous bells, and
Clashing, clanging, to the pavement
Hurl them from their windy tower.

Voices.

All thy thunders
Here are harmless !
For these bells have been anointed
And baptized with holy water !
They defy our utmost power.

The Bells.

Defunctos ploro !
Pestem fugo !
Festa decoro.

Lucifer.

Shake the casements !
Break the painted
Panes, that flame with gold and crimson :
Scatter them like leaves of Autumn,
Swept away before the blast !

Voices.

O, we cannot ;
The Archangel
Michael flames from every window,
With the sword of fire that drove us,
Headlong, out of heaven, aghast !

The Bells.

Funera plango !
Fulgura frango !
Sabbata pango !

Lucifer.

Aim your lightnings
At the oaken,
Massive, iron studded portals !
Sack the house of God, and scatter
Wide the ashes of the dead !

Voices.

O, we cannot ;
The Apostles
And the Martyrs, wrapped in mantles,
Stand as warders at the entrance.
Stand as sentinels o'erhead !

The Bells.

Excito lentos !
Dissipo ventos !
Paco cruentos !

Lucifer.

Baffled ! baffled !
Inefficient,
Craven spirits ! leave this labour
Unto Time, the great Destroyer !
Come away, ere night is gone !

Voices.

Onward ! onward !
With the night-wind,
Over field, and farm, and forest,
Lonely homestead, darksome hamlet,
Blighting all we breathe upon.
[*They sweep away. Organ and Gregorian Chant.*

Choir

Nocte surgentes
Vigilemus omnes.

SCENE I.—*The Castle of Vautsberg on the Rhine. A chamber in a tower.* PRINCE HENRY *sitting alone, ill, and restless. Midnight.*

Prince Henry.

I cannot sleep! my fevered brain
Calls up the vanished Past again,
And throws its misty splendours deep
Into the pallid realms of sleep!
Rest, rest! O give me rest and peace!
The thought of life that ne'er shall cease
Has something in it like despair,
A weight I am too weak to bear!
Sweeter to this afflicted breast,
The thought of never-ending rest!
Sweeter the undisturbed and deep
Tranquillity of endless sleep.

[*A flash of lightning, out of which* LUCIFER *appears, in the garb of a travelling Physician.*

Lucifer.

All hail, Prince Henry!

Prince.

Who is it speaks?
What may your wish and purpose be?

Lucifer.

Your Highness, you behold in me
Only a travelling physician;
One of the few who have a mission
To cure incurable diseases,
Or those that are called so.
What is your illness?

Prince.

It has no name.
A smouldering, dull, perpetual flame.
Even the doctors of Salern
Send me back word they can discern
No cure for a malady like this,
Save one, which in its nature is
Impossible, and cannot be.

Lucifer.

What is their remedy?

Prince.

You shall see;
Writ in this scroll is the mystery.

Lucifer.

[*Reading.*

"The only remedy that remains
Is the blood that flows from a maiden's veins,
Who of her own free will shall die,
And give her life as the price of yours."
That is the strangest of all cures,
And one, I think, you will never try.
Meanwhile permit me to recommend
As the matter admits of no delay,
My wonderful Catholicon,
Of very subtle and magical powers.

Prince.

Purge with your nostrums and drugs infernal,
The spouts and gargoyles of these towers,
Not me. My faith is utterly gone
In every power but the Power Supernal.

Lucifer.

[*Showing a flask.*

Behold it here! This little flask
Contains the wonderful quintessence,
The perfect flower and efflorescence
Of all the knowledge man can ask!
'Tis Alcohol, in the Arab speech
Of him whose wondrous lore I teach!

Prince.

How limpid, pure, and crystalline!
The little wavelets dance and shine!

Lucifer.

[*Pouring.*

Let not the quantity alarm you;
You may drink all; it will not harm you.

Angels.

Ah! what in ambush lurks below!
Woe, woe, eternal woe!
This fearful curse
Shakes the great universe.

Lucifer.

[*Disappearing*

Drink, drink, and thy soul shall sink
Down into the deep abyss.

Prince.

[*Drinking*

Through every vein
I feel again
The fever of youth, the soft desire.
A rapture that is almost pain
Throbs in my heart, and fills my brain.

Angels.

Beware, O beware,
For sickness, sorrow, and care,
All are there.

Prince.

[*Sinking back.*

Golden visions wave and hover,
Golden vapours, waters streaming,
Landscapes moving, changing, gleaming!
I am like a happy lover.

[*His head falls on his book.*

Angels.

[*Receding*

Alas, alas!
Like a vapour, the golden vision
Shall fade and pass.

SCENE II.—*Before the house of* URSULA. *Villagers have gathered after labour. Evening.*

Ursula.

Slowly, slowly up the wall,
  Steals the sunshine, steals the shade,
Evening damps begin to fall,
  Evening shadows are displayed.
Shafts of sunshine from the west
  Paint the dusky windows red.
Darker shadows, deeper rest,
  Underneath and overhead.

[*Lamps are lit in the house.*

EVENING HYMN.

Villagers.

O gladsome Light
Of the Father immortal,
And of the celestial
Sacred and blessed
Jesus our Saviour!

Now to the sunset
Again hast Thou brought us,
And, seeing the evening
Twilight, we bless Thee,
Praise Thee, adore Thee.

Father Omnipotent!
Son, the Life-giver!
Spirit, the Comforter!
Worthy at all times
Of worship and wonder!

Prince Henry.

[*At the door.*

Amen.

[*The Villagers disperse to their homes.*

Ursula.

Who was it said Amen?

Elsie.

It was the Prince. He is gone again.
Would I could do something for his sake;
Something to cure his sorrow and pain!

Ursula.

That no one can, neither thou nor I,
Nor any one else.

Elsie.

And must he die?

Ursula.

Unless some maiden of her own accord
Offers her life for that of her lord.

Elsie.

I will.

Ursula.

Foolish child, be still.

Elsie.

I mean it truly; for his sake
I will myself the offering make,
And give my life to purchase his.

Ursula.

My child, my child, thou must not die!

Elsie.

Why should I live? do I not know
The life of woman is full of woe?
Toiling on and on and on,
With breaking heart and tearful eyes,
And silent lips, and in the soul
The secret longings that arise,
Which this world never satisfies!

Ursula.

Ah, woe is me! Ah, woe is me!
Alas that I should live to see
  Thy death, belovèd, and to stand
Above thy grave. Ah, woe the day!

Elsie.

Thou wilt not see it. I shall lie
  Beneath the flowers of another land,
  For at Salerno, far away,
  Over the mountains, over the sea,
  It is appointed me to die.

Ursula.

In God's own time, my heart's delight,
  When He shall call thee; not before.

Elsie.

I heard Him call. When Christ ascended
  Triumphantly from star to star,
  He left the gates of Heaven ajar.
I had a vision in the night
  And saw Him standing at the door
Of His Father's mansion, vast and splendid,
  And beckoning to me from afar.

Ursula.

[*Entering the house.*

What if this were of God! Ah! then
Gainsay dare I not. Amen.

Elsie.

[*Left alone.*

My Redeemer and my Lord,
  I beseech Thee, I entreat Thee,
Guide me in each act and word,
  That hereafter I may meet Thee,
Watching, waiting, hoping, yearning,
With my lamp well trimmed and burning.
If my feeble prayer can reach Thee,
O, my Saviour, I beseech Thee,
Let me follow where Thou leadest,
Let me, bleeding as Thou bleedest,
Die, if dying I may give
Life to one who asks to live;
And more nearly,
Dying thus, resemble Thee.

[PRINCE HENRY *enters.*

Elsie.

My life is little—
Only a cup of water
But pure and limpid;
Take it, O my Prince!
Let it refresh you,
Let it restore you,
May God bless the gift!

Angels.

Amen.

Prince.

And the giver.

Angels.

Amen.

[*The* PRINCE *and* ELSIE *pass slowly into the house. It is now dark.*

SCENE III.—*On the road to Salerno.* PRINCE HENRY, ELSIE, *and their attendants.*

Elsie.

Onward and onward the highway runs to the distant city, impatiently bearing
Tidings of human joy and disaster, of love and of hate, of doing and daring!

Prince Henry.

This life of ours is a wild Æolian harp of many a joyous strain,
But under them all there runs a loud perpetual wail, as of souls in pain.

Elsie.

All the hedges are white with dust, while onward the horses toil and strain.

Prince Henry.

Now they stop at the wayside inn, and the waggoner laughs with the landlord's daughter.

Elsie.

All through life there are wayside inns, where man may refresh his soul with love;
Even the lowest may quench his thirst at rivulets fed by springs from above.

[*They turn down a green lane.*

Sweet is the air with the budding haws, and the valley stretching for miles below
Is white with blossoming cherry trees, as if just covered with lightest snow.

Prince Henry.

Hark, what sweet sounds art those, whose accents holy
Fill the warm noon with music sad and sweet?

Elsie.

It is a band of pilgrims moving slowly
On their long journey, with uncovered feet.

Pilgrims.

[*Chanting the hymn of St. Hildebert.*

Me receptet Sion illa,
Sion David, urbs tranquilla,
Cujus faber auctor lucis,
Cujus portæ lignum crucis,
Cujus clavis lingua Petri,
Cujus cives semper læti,
Cujus muri lapis vivus,
Cujus custos Rex festivus!

Lucifer.

[*As a Friar in the procession.*

Here am I, too, in the pious band,
The soles of my feet are hard and tanned.
There is my German Prince again,
Far on his journey to Salern,
And the love-sick girl, whose heated brain
Is sowing the cloud to reap the rain;
But it's a long road that has no turn!
Let them quietly hold their way,
I have also a part in the play.
But first I must act to my heart's content
This mummery and this merriment,
And drive this motley flock of sheep
Into the fold where drink and sleep
The jolly old friars of Benevent.
Of a truth, it often provokes me to laugh,
To see these beggars hobble along,
Lamed and maimed and fed upon chaff,
Chanting their wonderful piff and paff,
And, to make up for not understanding the song,
Singing it fiercely, and wild, and strong!

Pilgrims.

In hâc urbe, lux solennis,
Ver æternum, pax perennis;
In hâc odor implens cœlos,
In hâc semper festum melos!

[*The Pilgrims pass on, their chant is heard in the distance.*

Urbs cœlestis, urbs beata,
Supra petram collocata,
Urbs in portu satis tuto,
De longinquo te saluto,
Te saluto, te suspiro,
Te affecto, te requiro!

[PRINCE HENRY, ELSIE, *and Attendants journey on. They reach a height overlooking the sea and encamp. Evening.*

Prince Henry.

It is the sea, it is the sea,
In all its vague immensity,
Fading and darkening in the distance!
Silent, majestical, and slow
The white ships haunt it to and fro,
With all their ghostly sails unfurled,
As phantoms from another world
Haunt the dim confines of existence.

Elsie.

The night is calm and cloudless,
And still as still can be,
The stars come forth to listen
To the music of the sea;
In snow-white robes uprising
The ghostly choirs respond,
And sadly and unceasing
The mournful voice sings on,
And the snow-white choirs still answer,
Christe eleison!

Attendants.

The night is calm and cloudless,
And still as still can be,
The stars come forth to listen
To the music of the sea;
In snow-white robes uprising
The ghostly choirs respond,
And sadly and unceasing
The mournful voice sings on,
And the snow-white choirs still answer,
Christe eleison!

SCENE IV.—*The Medical School at Salerno,* LUCIFER *dressed as a doctor.*

Lucifer.

My guests approach! There is in the air
An odour of innocence and of prayer!
I cannot breathe such an atmosphere;
My soul is filled with a nameless fear,
That after all my restless endeavour,
The most ethereal, most divine,
Will escape from my hands for ever and ever.
But the other is already mine.

[*Enter* PRINCE HENRY *and* ELSIE, *with attendants.*

Prince.

Can you direct us to Friar Angelo?

Lucifer.

He stands before you.

Prince.

Then you know our purpose.
I am Prince Henry of Hoheneck, and this
The maiden that I spake of.

Lucifer.

Does she
Without compulsion, of her own free will,
Consent to this?

Prince.

Against all opposition.
She will not be persuaded.

Lucifer.

[*To* ELSIE.

Have you thought well of it?

Elsie.

I come not here to argue,
But to die.

Attendants.

O pure in heart! from thy sweet dust shall grow
Lilies, upon whose petals will be written
"Ave Maria" in characters of gold!

Elsie.

[*To the Attendants.*

Weep not, my friends! rather rejoice with me,
I shall not feel the pain, but shall be gone,
And you will have another friend in heaven.
There is no more to say, let us go in.

Prince.

Not one step further! I only meant
To put thy courage to the proof.
Friar Angelo! I charge you on your life,
Believe not what she says, for she is mad.

Elsie.

Alas! Prince Henry!

Lucifer.

Come with me this way.

[ELSIE *goes in with* LUCIFER, *who thrusts* PRINCE HENRY *back, and closes the door.*

Prince.

Gone, and the light of all my life gone with her!
A sudden darkness falls upon the world.

[*To the Attendants.*

Why did you not lay hold on her and keep her
From self-destruction? Angelo! Murderer!

[*Struggles at the door, but cannot open it.*

Elsie.

[*Within.*

Farewell, dear Prince, farewell!

Prince and Attendants.

Unbar the door!

Lucifer.

It is too late!

Prince and Attendants.

It shall not be too late!

[*They burst the door open and rush in.*

SCENE V.—URSULA'S *Cottage.*

Ursula.

[*Looking through the open door.*

Who is it coming under the trees?
A man in the Prince's livery dressed!
He fills my heart with strange alarm!

[*Enter a Forester.*

Forester.

Is this the tenant Gottlieb's farm?

Ursula.

This is his farm and I his wife.

Forester.
News from the Prince!

Ursula.
Of death or life?

Forester.
Your daughter lives, and the Prince is well.
You will learn, ere long, how it all befell.
Her heart for a moment never failed:
But when they reached Salerno's gate,
The Prince's nobler self prevailed,
And saved her for a nobler fate.

Ursula.
Virgin, who lovest the poor and lowly,
If the loud cry of a mother's heart
Can ever ascend to where thou art,
Into thy blessed hands and holy,
Receive my prayer of praise and thanksgiving,
Our child who was dead again is living.

O bring me to her; for mine eyes
Are hungry to behold her face;
My very soul within me cries;
My very hands seem to caress her,
To see her, gaze at her, and bless her;
Dear Elsie, child of God and grace!

SCENE VI.—*The Castle of Vautsberg on the Rhine.* PRINCE HENRY *and* ELSIE *stand on the Terrace. It is the evening of their marriage day. The sound of bells heard from a distance.*

Prince.
We are alone; the wedding guests
Ride down the hill with plumes and cloaks,
And the descending dark invests
The forests hoar and haunted oaks.

Elsie.
What bells are those that ring so slow,
So mellow, musical, and low?

Prince.
They are the bells of Geisenheim
That with their melancholy chime
Ring out the curfew of the sun.

Elsie.
Listen, beloved!

Prince.
They are done.
Dear Elsie, many years ago
These same soft bells at eventide
Rang in the ears of Charlemagne,
As, seated by Fastrada's side
At Ingelheim, in all his pride,
He heard their sound with secret pain.

Elsie.
Their voices only speak to me
Of peace and deep tranquillity,
And endless confidence in thee.

Prince.
Thou know'st the story of her ring,
How when the court went back to Aix,
Fastrada died; and how the king
Sat watching by her night and day.
Till into one of the blue lakes
Which water that delicious land,
They cast the ring drawn from her hand:
And the great monarch sat serene
And sad beside the fated shore,
Nor left the land for evermore.

Elsie.
That was true love.

Prince.
For him the queen
Ne'er did what thou hast done for me.

Elsie.
Wilt thou as fond and faithful be?
Wilt thou so love me after death?

Prince.
Thou hast Fastrada's ring. Beneath
The calm blue waters of thine eyes,
Deep in thy stedfast soul it lies,
And, undisturb'd by this world's breath,
With magic light its jewels shine.

Both.
In life's delight, in death's dismay,
In storm and sunshine, night and day,
In health and sickness, in decay,
Here and hereafter I am thine.

[*They go in*

CHORAL EPILOGUE.

God sent His messenger, the rain,
And said unto the mountain brook,
"Rise up, and from thy caverns look,
And leap, with naked snow-white feet,
From the cool hills into the heat
Of the broad and arid plain."

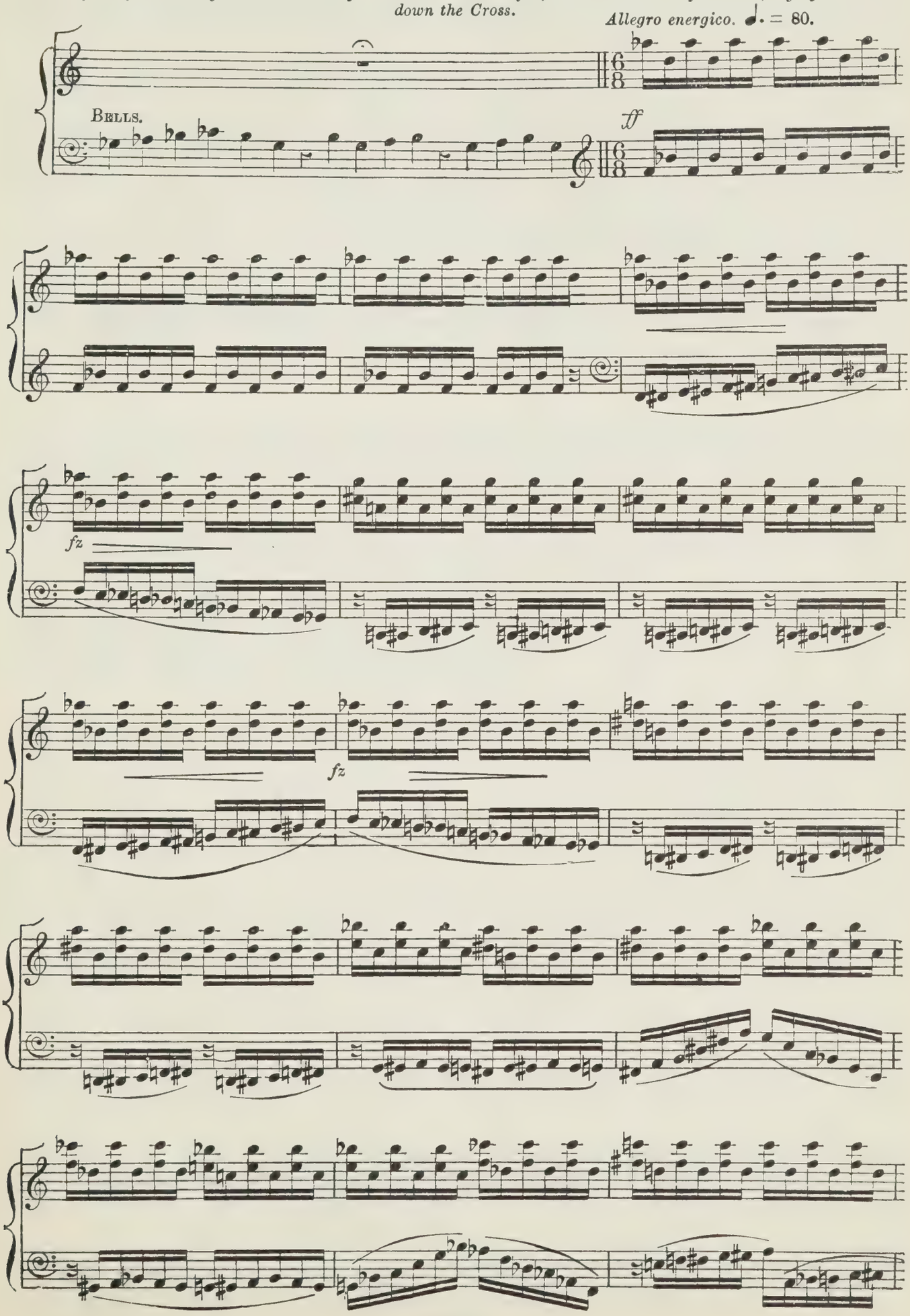
God sent His messenger of faith,
And whispered in the maiden's heart,
"Rise up, and look from where thou art,
And scatter with unselfish hands
Thy freshness on the barren sands
And solitudes of death."

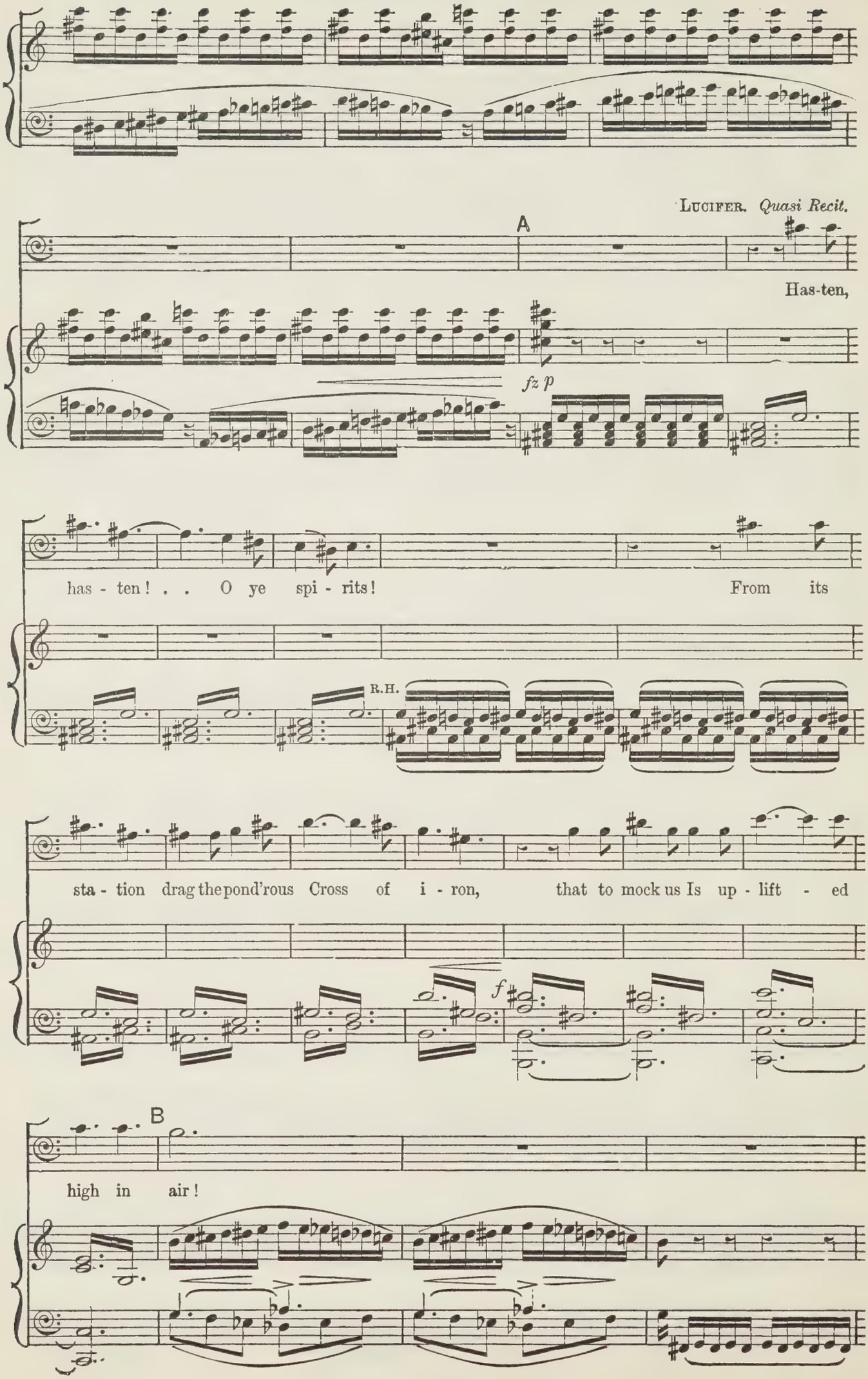
The deed divine
Is written in characters of gold
That never shall grow old,
But through all ages
Burn and shine!

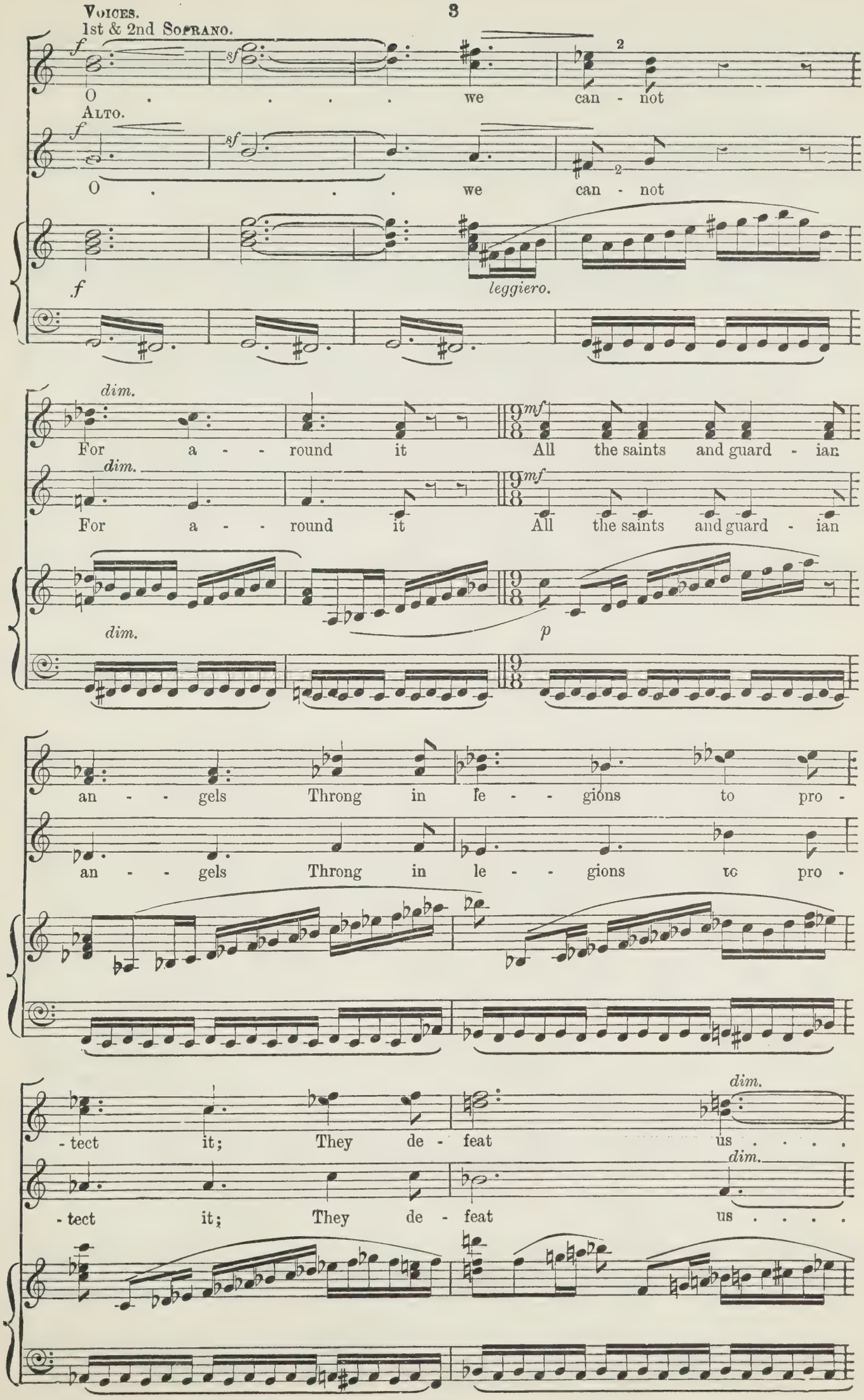
THE GOLDEN LEGEND.

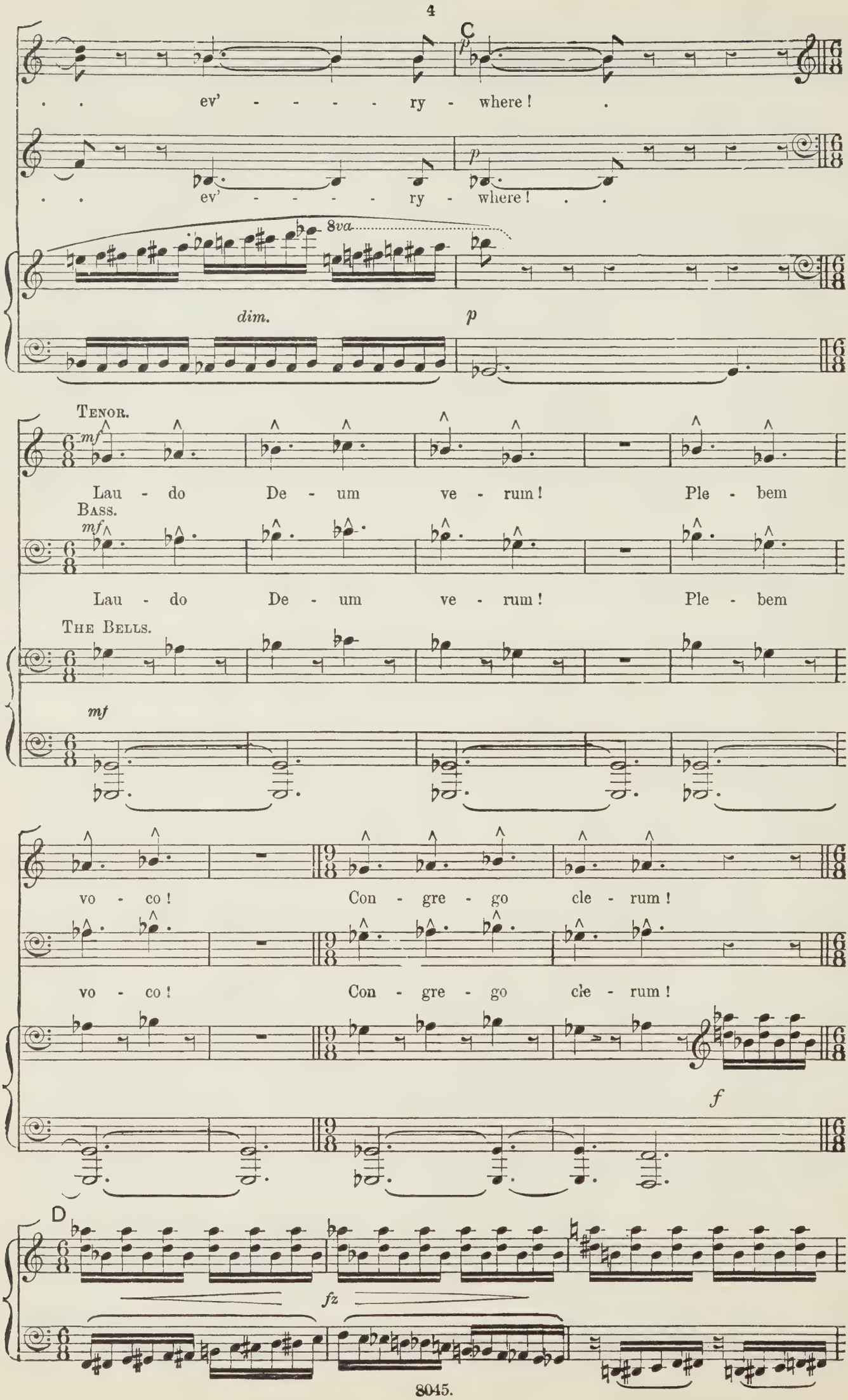
PROLOGUE.—Lucifer and Chorus.

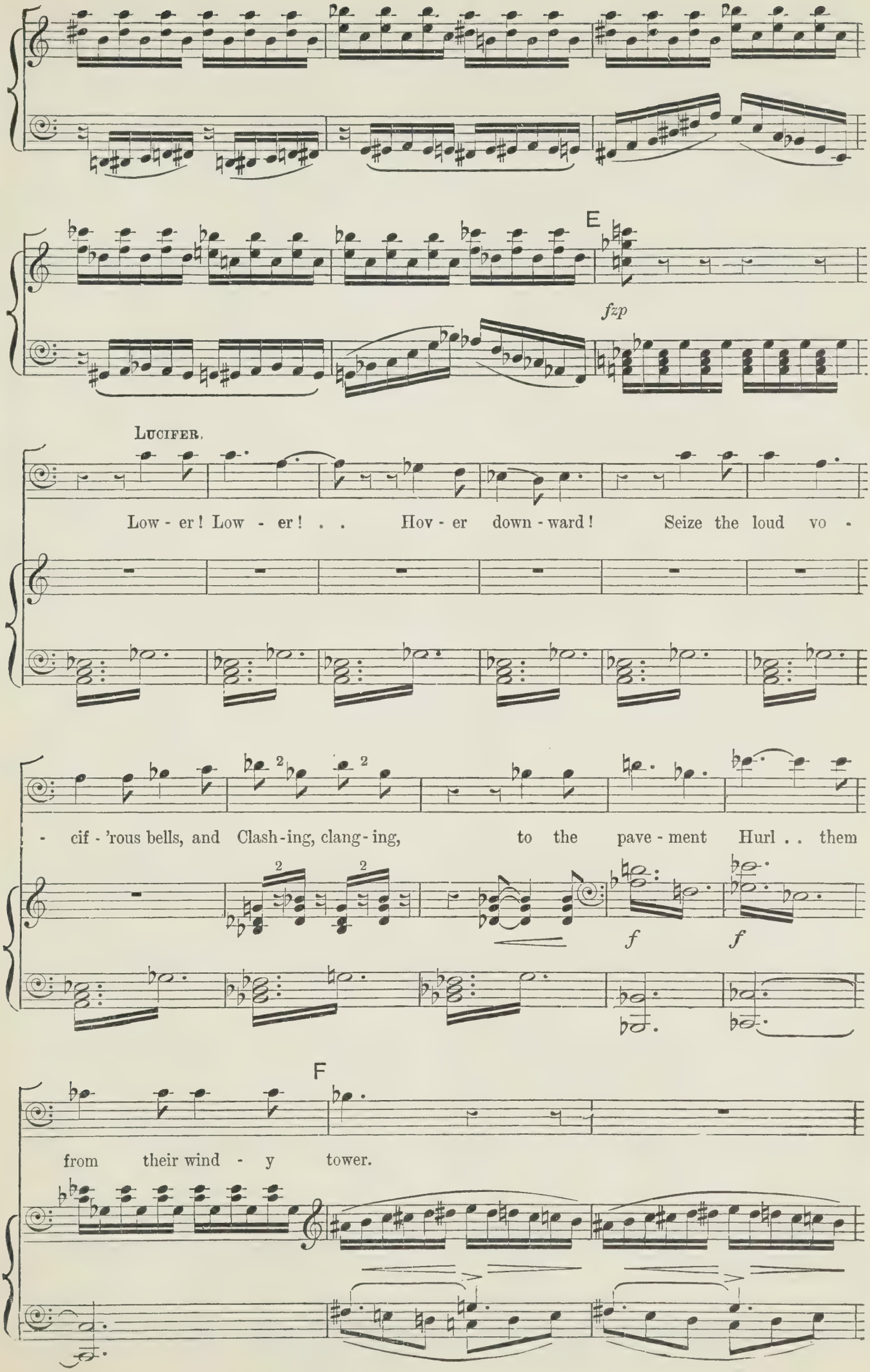
The Spire of Strasburg Cathedral. Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the Cross.




LUCIFER. Quasi Recit.
A
Has-ten,
fz p
has - ten! . . O ye spi - rits! From its
R.H.
sta - tion drag the pond'rous Cross of i - ron, that to mock us Is up - lift - ed
f
B
high in air!


Voices.
1st & 2nd Soprano.
O . . . . we can - not
Alto.
O . . . . we can - not
leggiero.
dim.
For a - - round it All the saints and guard - ian
dim.
For a - - round it All the saints and guard - ian
dim.
an - - gels Throng in le - - gions to pro -
an - - gels Throng in le - - gions to pro -
- tect it; They de - feat us . . . .
- tect it; They de - feat us . . . .


C
p
ev' - - - - - ry - where!
p
ev' - - - - - ry - where!
8va
dim.
p
Tenor.
mf
Lau - do De - um ve - rum! Ple - bem
Bass.
mf
Lau - do De - um ve - rum! Ple - bem
The Bells.
mf
vo - co! Con - gre - go cle - rum!
vo - co! Con - gre - go cle - rum!
f
D
fz


E
fzp
LUCIFER.
Low - er! Low - er! . . Hov - er down - ward! Seize the loud vo -
- cif - 'rous bells, and Clash - ing, clang - ing, to the pave - ment Hurl . . them
f
f
F
from their wind - y tower.

Soprano.

Alto.

All . . . . . .

All . . . . . .

f *fz* *f* *fz* *f*

thy thun - ders Here are

thy thun - ders Here are

dim. *dim.* *dim.*

harm - - less! For these bells have been a -

harm - - less! For these bells have been a -

mf *mf* *p*

- noint - - ed And bap - tized . . with ho - ly

- noint - - ed And bap - tized with ho - ly

G

dim.

wa - - ter! They de - fy . . . our ut - most

dim.

wa - - ter! They de - fy . . . our ut - most

G

8va

dim.

p

TENOR. *mf*

power. . . De - funct os plo - ro! Pest - em fu -

p

BASS. *mf*

power. . . De - funct - os plo - ro! Pest - em fu -

8va

pp

mf

- go! Fes - ta de - co - ro.

- go! Fes - ta de - co ro.

f

LUCIFER.

Shake . . the case - - ments!

fp

f

f

Break the paint - ed Panes . that

sf

Ped. *

flame with gold and crim - son:

8*va*

sf

Ped. *

H

Scat - ter them,

J

scat - ter them like leaves . . of Au - tumn,

p

Swept a - way be - fore the blast! . . .

cres.

8va

Soprano.

f *fz*

O, ... we

Alto.

f *fz*

O, ... we

8va

f

can - not; The Arch - an - - gel

f

can - not; The Arch - an - - gel

dim. *p*

Mi - chael flames from ev' - ry win - dow,

Mi - chael flames from ev' - ry win - dow,

With . . . the sword of fire . . . . that

With . . . the sword of fire . . . that

p

cres.

drove us, Head - - long, out . . . . of

cres.

drove us, Head - - long, out . . . . of

cres.

K *f*

heaven, . . . a - ghast!

f

heaven, . . . a - ghast!

8va K

f *fz* *p*

Tenor.

mf

Fu - ne - ra plan - go! Ful - gu - ra fran - go!

Bass.

mf

Fu - ne - ra plan - go! Ful - gu - ra fran - go!

mf

Sab - ba - ta pan - go!

LUCIFER.

Sab - ba - ta pan - go! Aim your light - nings At the oak - en, mas - sive

i - ron-stud-ded por - tals!

SOPRANO.

O, ... we

ALTO.

O, ... we

Sack . . . the house of God, . . . and scat - ter

can - not, O, we can - not,

can - not. O, we can - not,

TENOR.

Ex - -

BASS.

Ex - -

scat - ter, scat - ter,

sempre f

The A - pos - tles And the

sempre f

The A - pos - - tles And the

- ci - - - - to len - - tos,

- ci - - - - to len - - tos,

scat - ter wide . . . the ash - es of the

Mar - - tyrs, wrapped in man - tles, stand . . . as

Mar - - tyrs, wrapped in man - tles, stand . . . as

Dis - - si - - po

Dis - - si - - po

dead! . . Sack the house of God, and

ward - - ers at the en - - trance, Stand .

ward - - ers at the en - - trance, Stand .

ven - - tos!

ven - - tos!

scat - ter Wide the ash - es of the dead!

. . . . . as sen - - - ti - nels o'er

. . as sen - ti - nels . . . o'er -

. . as sen ti - nels . . . o'er -

Pa - - co cru - - en - - tos!

Pa - - co cru - - en - - tos!

M

Baf - fled,

- head!

- head!

M

ff p

f

baf - fled! In - ef - fic - ient, Cra - ven spi - rits!

f

f

leave this la - bour Un - to Time, the great De -

f

N

- stroy - - er!

p stac.

Come a - way, come a -

- way,

O

come a - way, ere night . . is

gone. . . . . .

Soprano.

mf

On - - - - - - ward! With . . . the

Alto.

mf

On - - - - - ward! With . . . the

night - wind, on - - - - - - - - - - - - -

night - wind, on - - - - - - - - - - - - -

- - - - - - - - ward ! P *Unis.* *f* O - ver field, and farm,

- - - - - - - - ward ! *f* P O - ver field, and farm,

p *p*

and for - est,

and for - est,

Lone - ly home-stead, dark - some ham - let,

Lone - ly home-stead, dark - some ham - let,

cres - - -

cres.

O - ver field, and farm. and fo - rest, o - ver field, and farm, and

cres.

O - ver field, and farm, and fo - rest, o - ver field, and farm, and

8va

- *cen* - - - - *do.*

fo - rest, field, and farm, and fo - rest,

fo - rest, field, and farm, and fo - rest,

8va

sempre cres.

Ped. * *Ped.*

field, and farm, and fo - rest, Q *f* Blight - ing all . . . we

field, and farm, and fo - rest, *f* Blight - ing all . . . we

8va

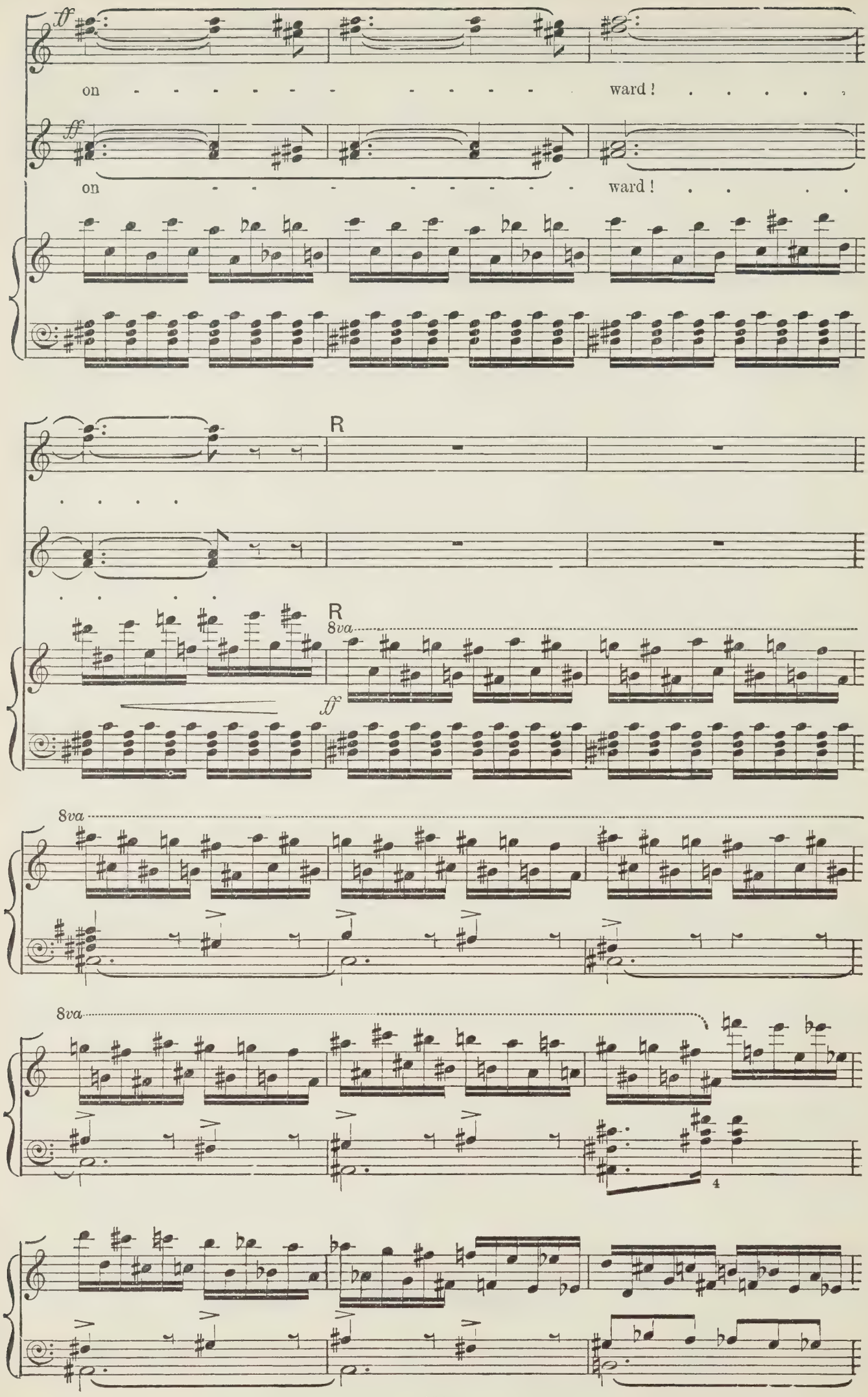
Q

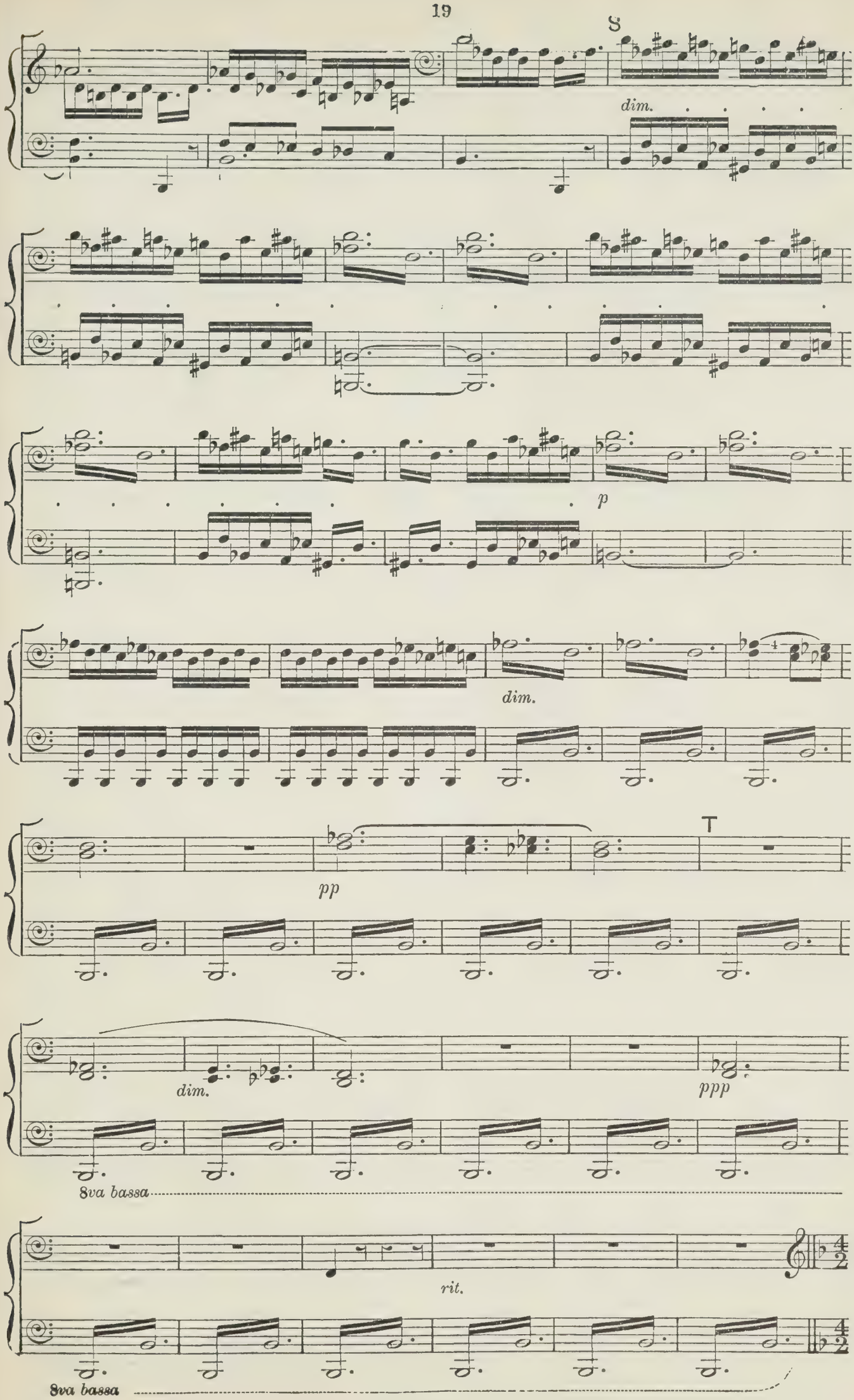
f

*

breathe up - on, On - - ward!

breathe up - on, On - - ward!


ff
on - - - - - - - - - - - - ward! . . . . .
ff
on - - - - - - - - - - - - ward! . . . .
R
. . . . .
. . . . .
R
8va
ff
8va
8va
4


S
dim.
p
dim.
pp
T
dim.
ppp
8va bassa
rit.
8va bassa

Andante maestoso. 𝅗𝅥 = 84.

Organ.
mf

Ped.

U

mf Tenor.

Noc - te sur - gen - tes Vi - gi - le - - - - - - mus

mf Bass.

Noc - te sur - gen - tes Vi - gi - le - - - - - - mus

V

f

om nes, . noc - te sur -

f

om - nes, . noc - te sur -

cres - - cen - - do.

f

gen - - tes vi - gi - le - - - - - mus. .

gen - - tes vi - gi - le - - - - - mus. .

cres.

om - - nes, . . om - nes, om - - - - - nes,

cres.

om - - nes, . . om - nes, om - - - - - nes,

om - - - - nes.

om - - - - nes.

ff

cres - cen - do. . .

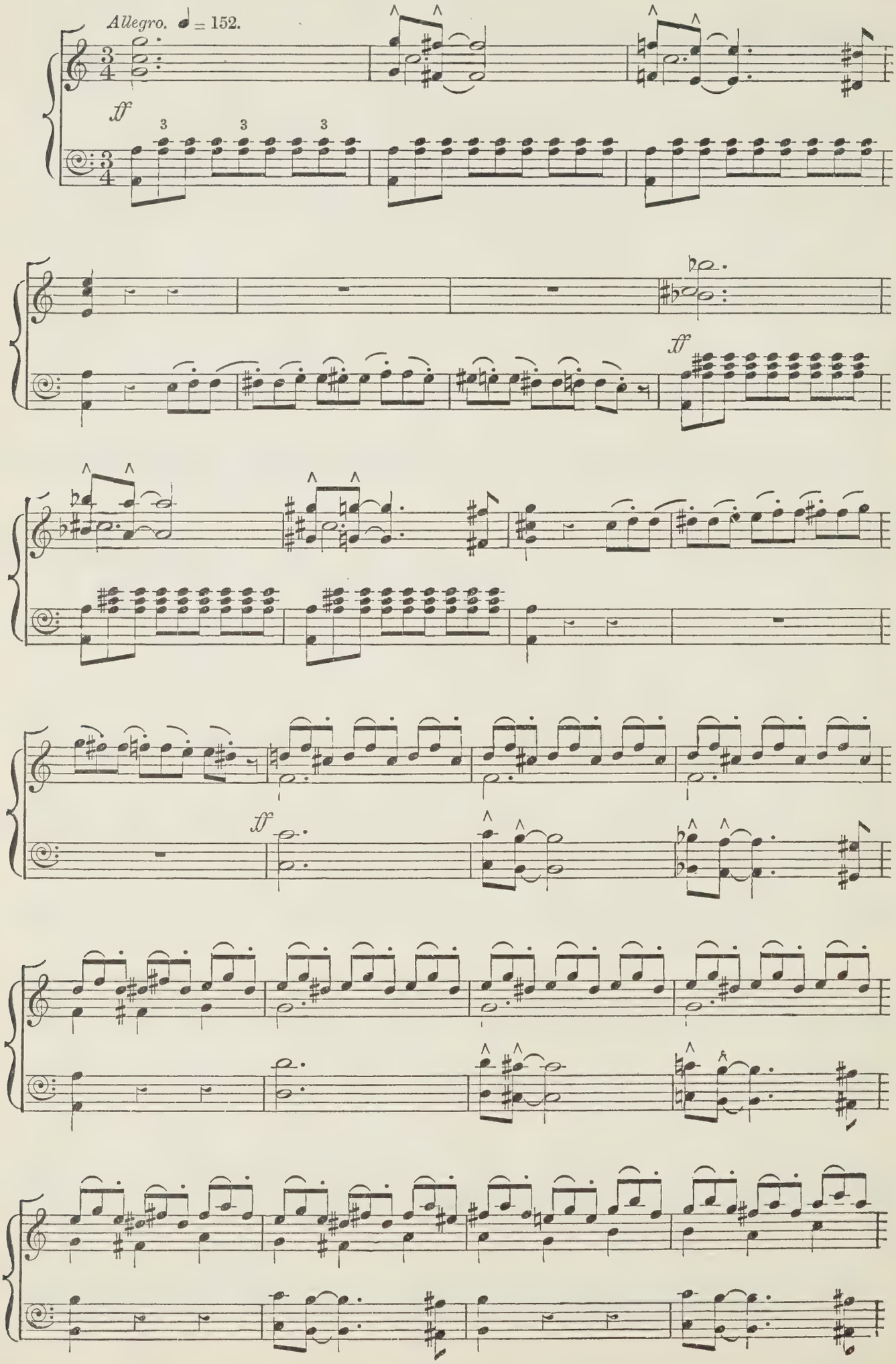
fff

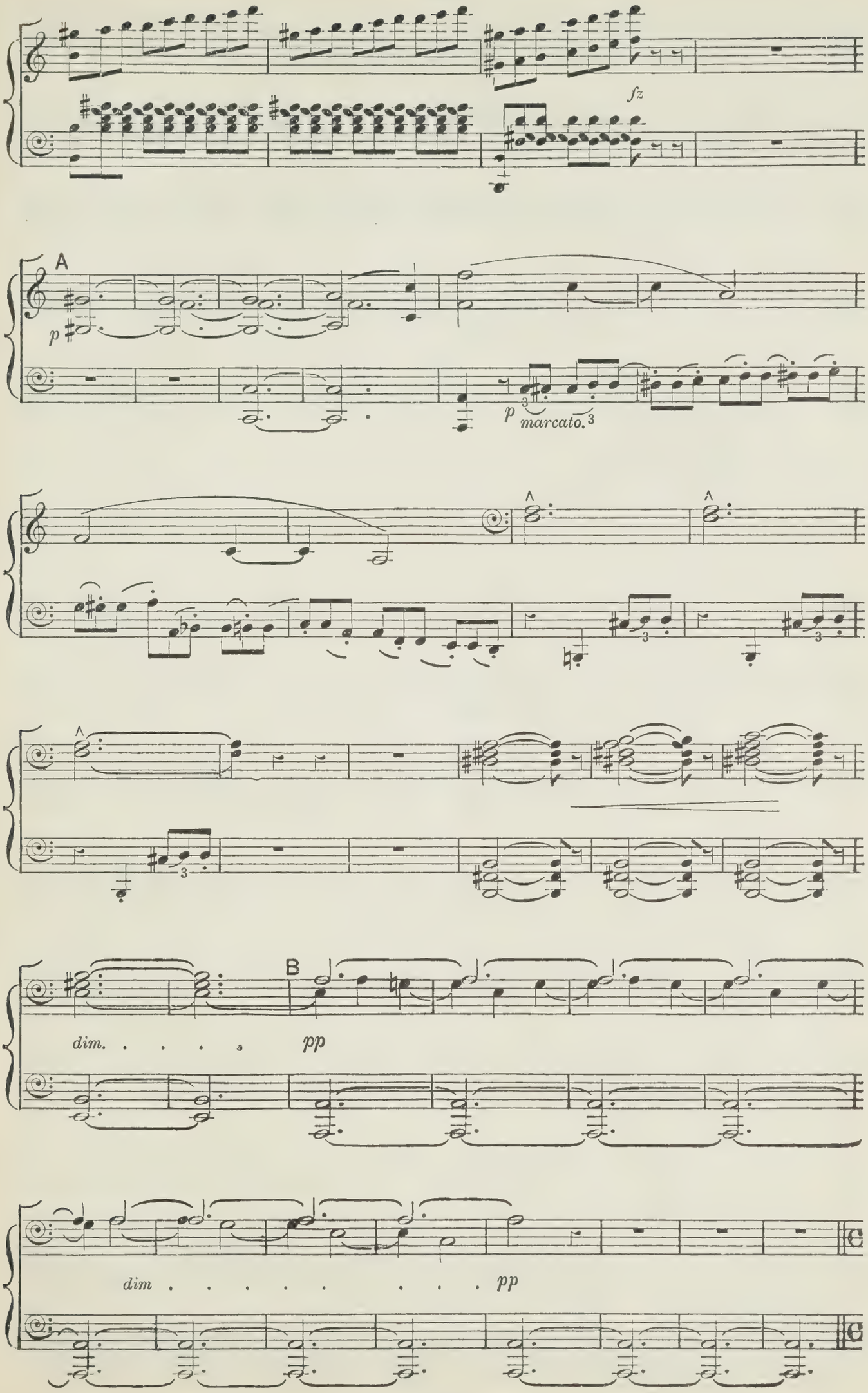
Ped. * *Ped.* * *Ped.* *

END OF PROLOGUE.

SCENE I.—Prince Henry, Lucifer, and Chorus (Sopranos and Altos).

The Castle of Vautsburg on the Rhine. A chamber in a tower. Prince Henry sitting alone, ill, and restless. Midnight.




fz
A
p
p
marcato.
B
dim.
pp
dim
pp

Andante.

PRINCE HENRY. RECIT.

I can - not sleep! my fe-ver'd brain Calls up the van - ish'd Past a - gain,

Andante.

sempre pp

Ped.

a tempo.

a tempo. ♩ = 72.

And throws its mist - y splendours deep In - to the

pp

C

pal - lid realms of sleep . . . Rest, rest!

p

Ped.

O give me rest and peace! The thought of

Ped.

Ped.

life that ne'er . . . shall cease Has some - thing

in it like des - pair,

Ped. * Ped. *

D

A weight I am too weak to bear!

Ped. * Ped. * Ped. *

Sweet - er to this af - flict - ed breast, The thought of nev - er - end - ing

p

Ped. *

rest! Sweet - er the un - dis-turbed and deep Tran - quil - li - ty

ad lib.

of end - less sleep. . . . . .

pp R H. L.H.

Ped. *

(A flash of lightning, out of which Lucifer appears, in the garb of a travelling Physician.)

Allegretto.

LUCIFER.

Allegretto. ♩ = 168.

All hail, . . Prince Hen - ry! Who is it speaks?

f *mf* *stac.*

PRINCE HENRY.

What may your wish and pur pose be? Your High - ness,

E

LUCIFER.

you be - hold in me On - ly a tra - v'ling phy - - si - cian; One of the few who

have a mis - sion To cure in - cur - a - ble dis - eas - es,

Or those that are called so. What is . . your ill - - -

Andante. PRINCE HENRY. G

- ness? It has no name. A smould - 'ring, dull, per -

Andante.

p *p*

Ped. *

- pet - - ual flame.

cres - - cen - - do molto.

Ped. * *Ped.* *

Ev - en the doc - tors of Sa -

8va

f

Ped. * *Ped*

- lern Send me back word they can dis-cern No cure . . for a ma - la -dy like

f *p*

Ped. *

this, Save one, which in its na - ture is Im -

- pos - si- ble, and can - not be.

H *Allegretto.*

Allegretto.

p

LUCIFER.

What is their re - me - dy?

8va

Andante. PRINCE HENRY.

J

You shall see; Writ in this scroll is the mys - te - ry.

Andante.

p *p*

LUCIFER (*reading*).

"The on - ly reme - dy that re - mains Is the blood that flows from a

maid - en's veins, Who of her own free will shall die, And give her

p

life as the price of yours."

Ped. *

K *Allegretto.*

That is the

Allegretto.

ff *dim.* *mf*

stran - - gest of all . . . cures, And one, .

. I think, ... you will nev - er try.

L

Mean - while per - mit me to re - - com - mend, As the

mat - ter ad - mits of no de - lay, My

won - der - ful . . Ca - tho - lic - on, Of ve -

- - - ry sub - tle . . and . . ma - - - - - gi- cal

Allegro vivace.

PRINCE HENRY

powers.

Purge with your

Allegro vivace. ♩ = 152.

f

f

p

nos-trums and drugs in - fer - nal, The spouts and gargoyles of these towers, Not

M

me. My faith is ut - ter - ly gone In ev' - ry power

p

Ped. * *Ped.* *

but the Power Su - per - - - - - nal.

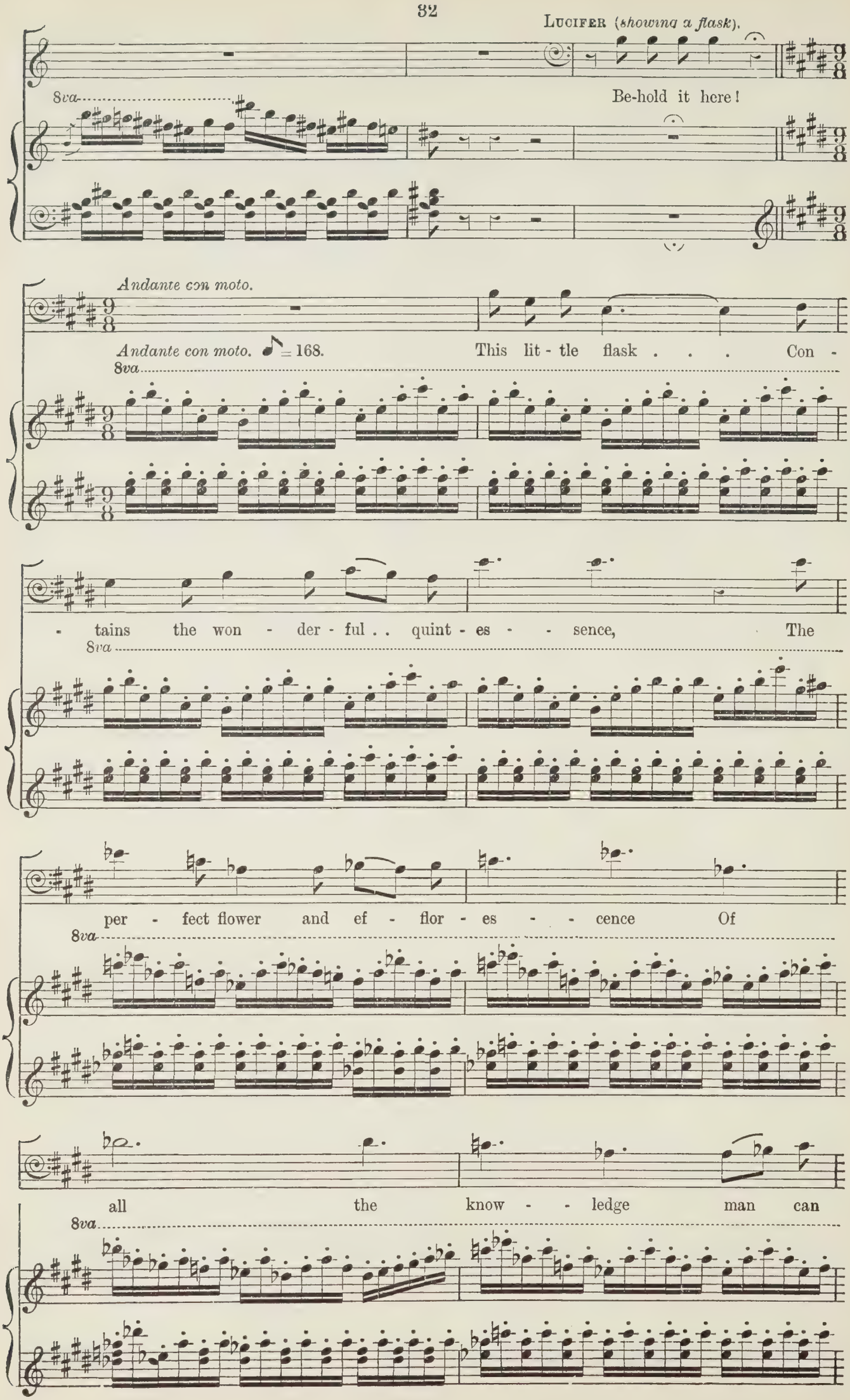
cres - cen - do.

f

Ped. *

8va

ff


Lucifer (showing a flask).
Be-hold it here!
8va
Andante con moto.
Andante con moto. ♪ = 168.
This lit - tle flask . . . Con -
- tains the won - der - ful . . quint - es - - sence, The
per - fect flower and ef - flor - es - - cence Of
all the know - - ledge man can

N

ask! . . . . . 'Tis Al - - - co -

8va

- hol, in the A - rab speech Of him . . . . . whose

8va

won - - - - drous lore I

8va

PRINCE HENRY.

teach! . . . . . How

8va

lim - pid, pure, and crys - tal - line! The

8va

lit - tle wave - lets dance and shine!

8va

LUCIFER (*pouring*).

Let not the quan - ti - ty a - larm you;

8va

You may drink all; . . it will not harm you, you may drink

CHORUS OF ANGELS. 1st & 2nd SOPRANO.

p

Ah! what in

ALTO.

p

Ah! what in

8va

PRINCE HENRY.

How

all; . . . it will not harm you.

am - bush lurks be - low!

am - bush lurks be - low!

8va

lim - pid, pure and crys - tal - line!

Woe, woe e - ter - nal woe! . . This

Woe, woe e - ter - nal woe! . . This

8va

The lit - tle wave - lets dance and

fear - - - - - ful curse . .

fear - - - - - ful curse . .

8va

shine!

Shakes . . the great u - ni - verse.

Shakes . . the great u - ni - verse.

8va

LUCIFER (*disappearing*).
Allegro vivace, ma non troppo.

Drink, drink, and thy soul shall sink Down in - to the

8va

fz *Allegro vivace, ma non troppo.* 𝅗𝅥 = 88. *fp*

PRINCE HENRY (*drinking*).

deep a - byss. Through ev' - ry vein I

p

Ped.

feel . . a - gain The fe - - ver of

youth, the soft . . . de - sire. . . .

Ped. * *Ped.* * *Ped.*

A rap - ture that is al - most

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pain Throbs in my heart, and fills my

Ped. * *Ped.* * *Ped.* *

R

brain, Through ev - 'ry vein I feel . . a

Chorus of Angels.

Soprano.

f

Be - ware, O be -

Alto.

f

Be - ware, O be -

p

Ped. *

- gain, I feel a - - gain The fev - er of

- ware, be - ware.

- ware, be - ware,

youth, the soft . . de - sire,

O be - ware. For sick - - ness,

O be - ware, For sick - - ness,

the soft de - - sire, ...

sor - - row, and care, All are there,

sor - - row, and care, All are there.

. . . . . .

sick - - ness, sor - - row, and . . .

sick - - ness, sor - - row, and

S

(*sinking back.*)

Gold - -

dim.

care, All are there. . . . . .

dim.

care, All are there, ...

S

sempre p

- - - - en vi - - - sions wave . . . and

ho - - - - - ver, Gold - - en

va - - pours, wa - - ters stream - - ing,

sf

Land - scapes mov - ing, chang - - -

- ing, . . . gleam - - - ing!

Angels (*receding*). Soprano.

A - las, a -

Alto.

A - las, a -

Ped. *

I am like a hap - py lov - er.

- las! a -

- las! a -

Ped. * *Ped.*

- las, a - las, ... a - - -

- las, a - las, ... a - -

* *Ped.* *

U

Gold - - - en va - pours, . . wa - ters

- las ! *p* Like . . . . . .

- las ! *p* Like . . . . . .

8va

Ped. * *Ped.*

stream - ing, Land - - scapes mov - ing, . . chang - ing,

. . . a va - - pour, like . . . .

. . . a va - - pour, like . . . .

8va

* *Ped* * *Ped.*

gleam - ing, Gold - - - en . . vi - - - -

. . . a va - - - pour, the gold - - - -

. . . a va - - - pour, the gold - - - -

8va

* Ped. * Ped. * Ped.

- sions, gold - - - en . . vi - - - -

dim.

- - - en vi - - - sion Shall fade . . . .

dim.

- - - en vi - - - sion Shall fade . . . .

8va

* Ped. * Ped.

- sions wave . . and . . ho - - - -

. . and pass, ... fade . . . .

p

. . and pass, ... fade . . . .

p

8va

dim.

* Ped. * Ped.

- - - - - ver.

. and pass. . . . . .

. . and pass. . . . .

8va

pp

Ped. * Ped. *

pp dim.

A - las! . . . .

pp dim.

A - las! . . . .

8va

pp dim. . . . . .

Ped. * Ped. * Ped. *

pp

Gold - en vi - - sions! . .

. . . . . .

. . . . . .

. . . . . .

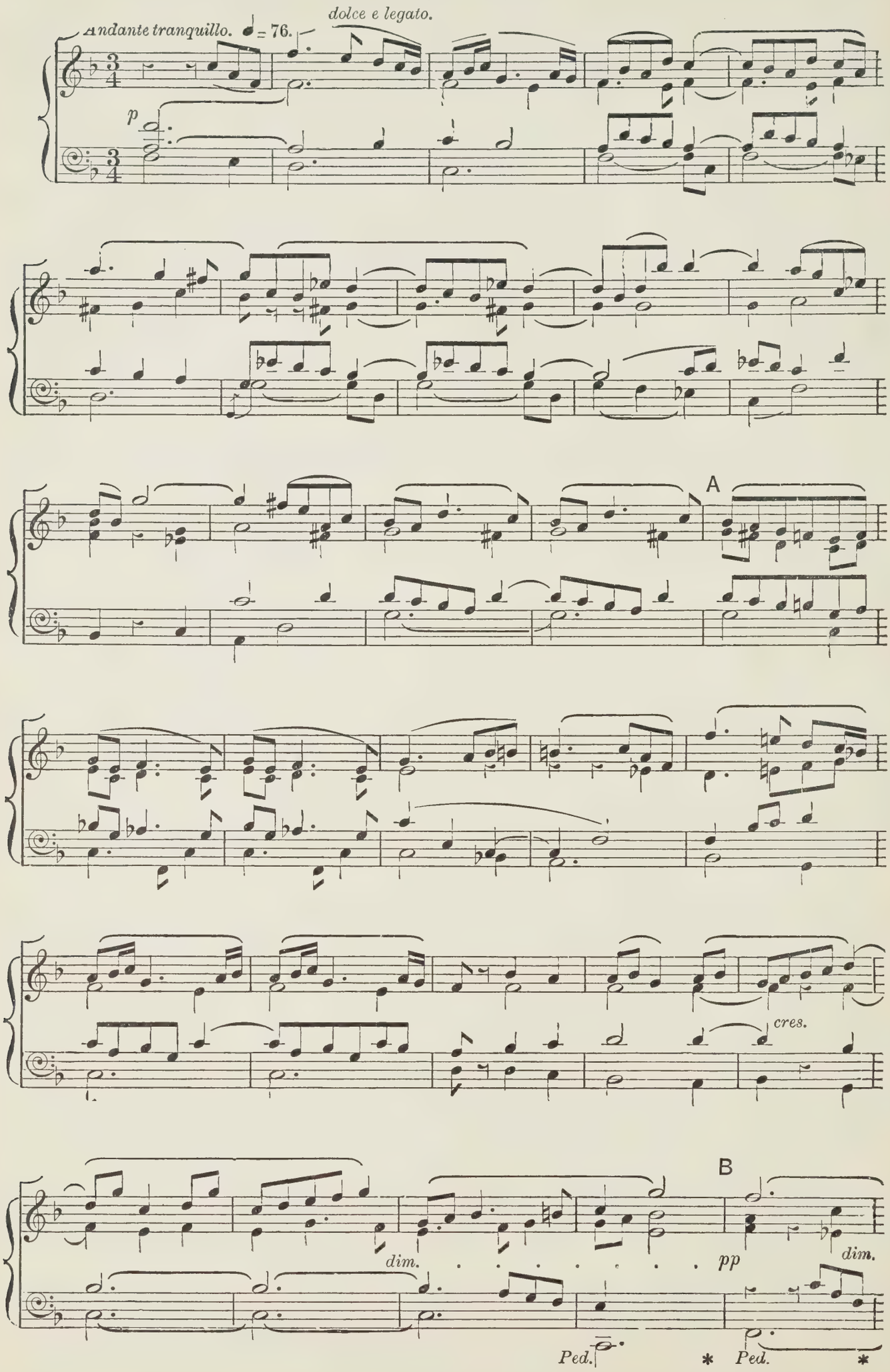
ppp

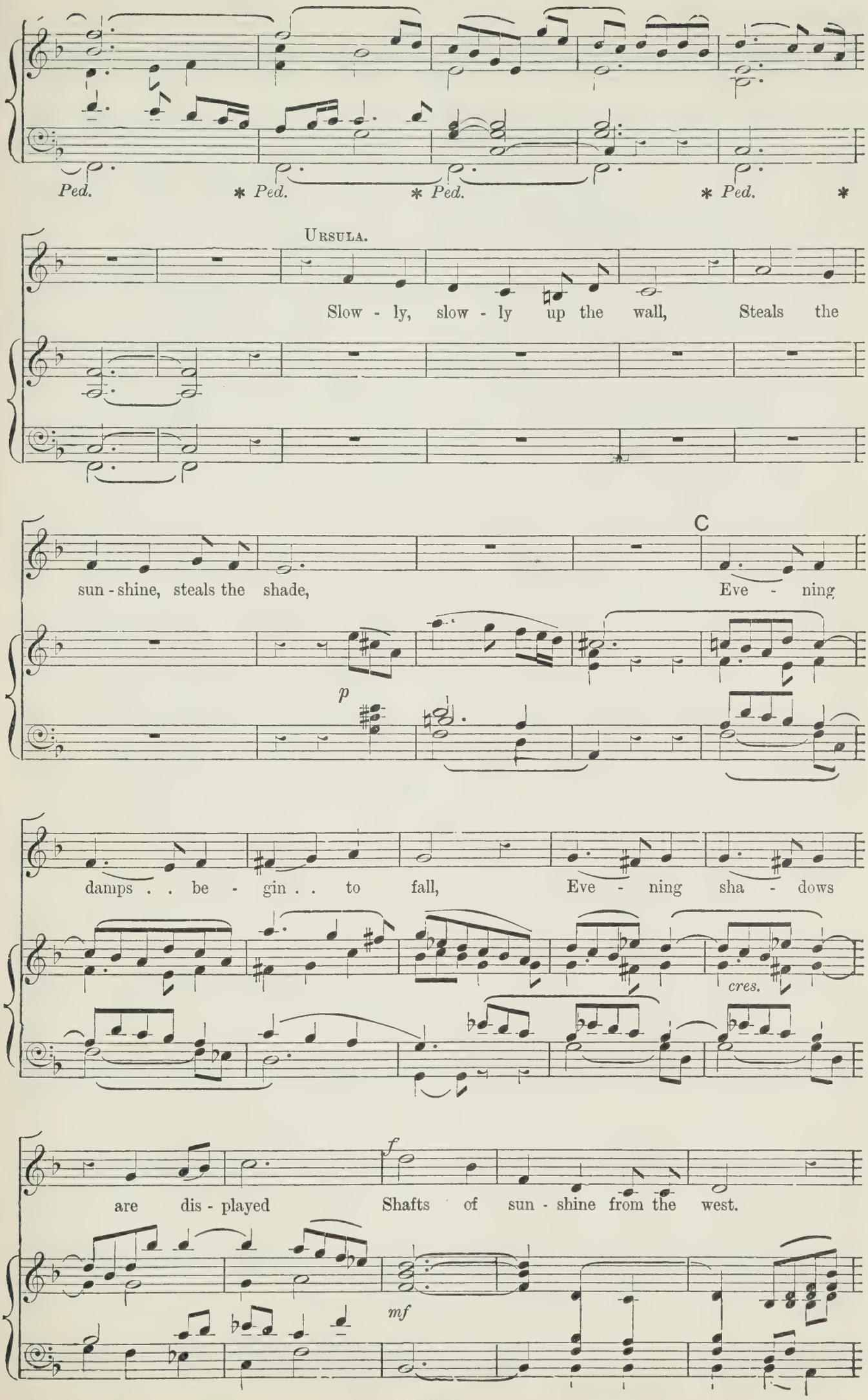
Ped. * Ped. *

END OF THE FIRST SCENE.

SCENE II.—Elsie, Ursula, Prince Henry and Chorus.

Before the house of Ursula. Villagers have gathered after labour. Evening.




Ped. * Ped. * Ped. * Ped. *
Ursula.
Slow - ly, slow - ly up the wall, Steals the
sun - shine, steals the shade, Eve - ning
C
p
damps . . be - gin . . to fall, Eve - ning sha - dows
cres.
f
are dis - played Shafts of sun - shine from the west.
mf

D

Paint the dus-ky win-dows red, paint the dus - ky win - dows red.

dim. *p*

Un - der - neath and o - ver - head,

Dark - er sha - dows, deep - er rest,

cres.

(*Lamps are lit in the house.*)

deep - er rest.

p *pp*

Evening Hymn.—"O GLADSOME LIGHT.

Andante moderato.

Soprano.

p

O glad-some Light Of the Fa - ther im - mor - - tal, And

Alto.

p

O glad-some Light Of the Fa - ther im - mor - - tal, And

Tenor.

p

O glad-some Light Of the Fa - ther im - mor - - tal, And

Bass.

p

O glad-some Light Of the Fa - ther im - mor - - tal, And

Andante moderato. ♩ = 76.

p (*To be sung without accompaniment.*)

cres. *dim.*

of the ce - les - tial Sa - cred and bless - ed Je - - - sus . .

cres. *dim.*

of the ce - les - tial Sa - cred and bless - ed Je - - sus our

cres. *dim.*

of the ce - les - tial Sa - cred and bless - ed Je - - sus our

cres. *dim.*

of the ce - les - tial Sa - cred and bless - ed Je - - sus our

cres. *dim.*

. . . our Sa - viour! . . *p* O glad - some Light Of the Fa - ther im -

Sa - - viour! . . *p* O glad - some Light Of the Fa - ther im -

Sa - - - viour! . . *p* O glad - some Light Of the Fa - ther im -

Sa - - - viour! . . *p* O glad - some Light Of the Fa - ther im -

p

cres.

- mor - - tal. And of the ce - les - tial Sa - cred and

cres.

- mor - - tal, And of the ce - les - tial Sa - cred and

cres.

- mor - - tal, And of the ce - les - tial Sa - cred and

cres.

- mor - - tal, And of the ce - les - tial Sa - cred and

cres.

dim.

bless - ed Je - - - sus . . . . our Sa - viour ! . .

dim.

bless - ed Je - - - sus our Sa - - viour ! . .

dim.

bless - ed Je - - - sus . . our . . Sa - - - viour ! . .

dim.

bless - ed Je - - - sus our Sa - - - viour ! . .

dim.

p

Now to the sun - set A - gain hast Thou brought . . us, And,

p

Now to the sun - set A - gain hast Thou brought us, And,

p

Now to the sun - set A - gain hast Thou brought . . us, And,

p

Now to the sun - set A - gain hast Thou brought us, . . . And,

p

cres. f E

see ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. f

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. f

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. f

see - ing the eve - ning Twi - light, we bless Thee, Praise Thee,

cres. f E

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

praise Thee, a - dore Thee, praise Thee, a - dore Thee, we bless Thee,

praise Thee, a - dore Thee. praise Thee, a - dore Thee, we bless Thee,

praise Thee, we bless Thee, a - dore Thee. ff Fa - ther Om - ni - po - tent!

praise Thee, we bless Thee, a - dore Thee. ff Fa - ther Om - ni - po - tent!

praise Thee, we bless Thee, a - dore Thee. ff Fa - ther Om - ni - po - tent!

praise Thee, we bless Thee, a - dore Thee. ff Fa - ther Om - ni - po - tent!

ff

Son, the . . Life giv - er! Spi - rit, the Com - fort- er! Worth - y at

Son, the Life giv - er! Spi - rit, the Com - fort -er! Worth - y at

Son, the Life giv - er! Spi - rit, the Com - fort-er! Worth - y at

Son, the Life giv - er! Spi - rit, the Com - fort- er! Worth - y at

all times . . Of wor - - - ship . . and . . won -

all times . . Of wor - - - ship . . and . . won -

all times . . Of . . wor - - - ship and won -

all times . . Of wor - ship and won - - - - -

F

p

- der! . . Now to the sun - set A - gain hast Thou brought us, a -

- der! . . Now to the sun - set A - gain hast Thou brought us, a

- der! . . Now to the sun - set A - gain hast Thou brought us, a -

p

- der! . . Now to the sun - set A - gain hast Thou brought us, a -

F

p

dim.

- gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

dim.

- gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

dim.

- gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

dim.

- gain hast Thou brought us, And, see - ing the eve - ning Twi - light, we

dim.

dim.

PRINCE HENRY (*at the door*).

A - - - - - - men.

(*The villagers disperse to their homes.*)

pp

bless Thee, bless . . . Thee, a - dore - - - Thee.

pp

bless Thee, bless . . Thee, a - dore - - - . Thee.

pp

bless Thee, bless . Thee, a - dore - - - - Thee.

pp

bless Thee, bless Thee, a - dore - - - - Thee.

pp

Andante.

Andante. ♩ = 84.

p

URSULA.

Who was it said A - - - - - men?

ELSIE.

It was the Prince. He is

G

gone a - gain.

Would I could

do some-thing for his sake;

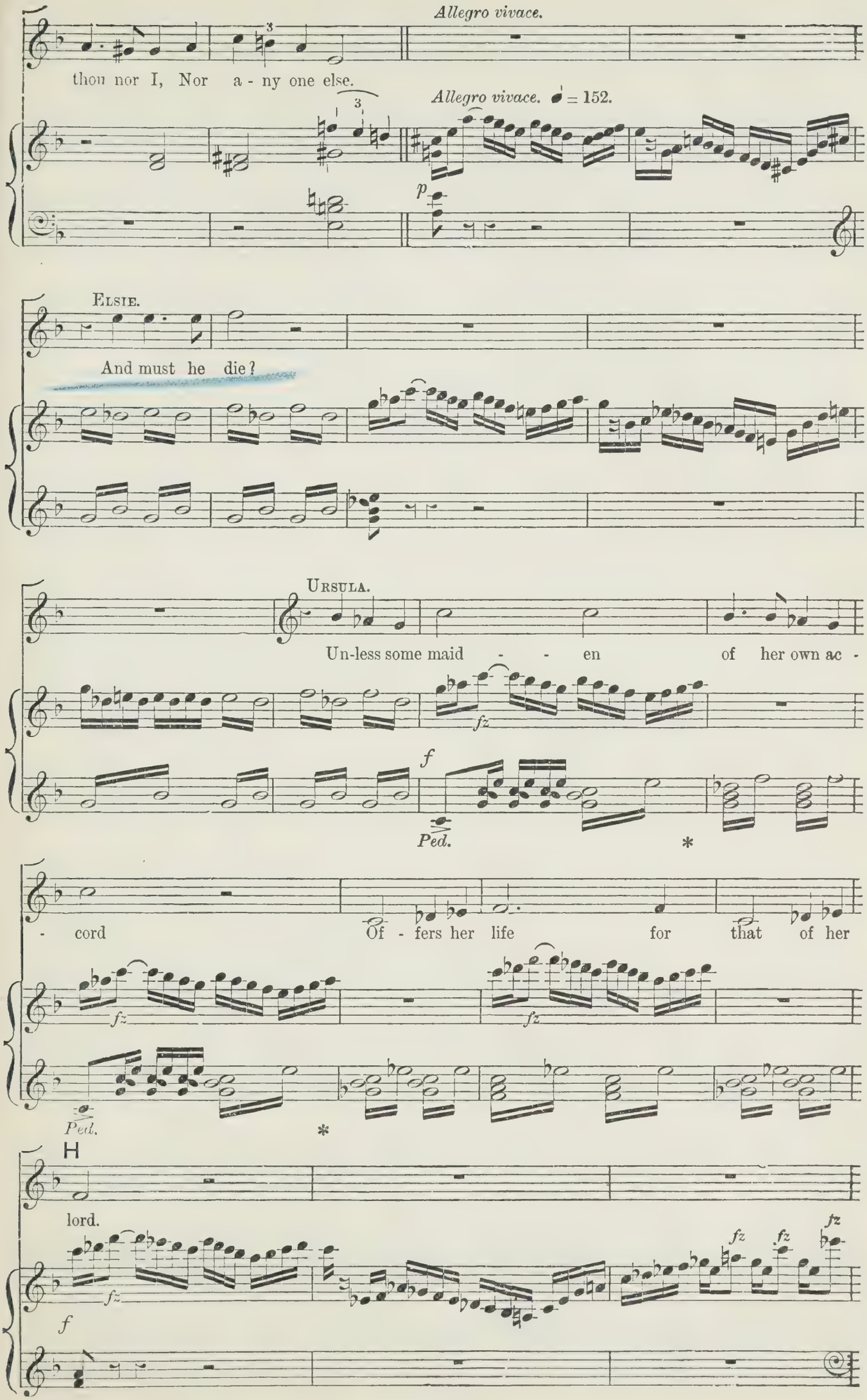
Some - thing to cure his

sor - row and pain.

URSULA.

That no one can, nei-ther

p


Allegro vivace.
thou nor I, Nor a - ny one else.
Allegro vivace. ♩ = 152.
p
Elsie.
And must he die?
Ursula.
Un-less some maid - - en of her own ac -
fz
f
Ped.
*
- cord Of - fers her life for that of her
fz
Ped.
*
H
lord.
fz
f

8va

ff fz fz

Ped.

ELSIE.

f

I will.

8va

pp

* Ped. *

URSULA.

J

Fool - ish child, be still, . .

Con fuoco.

p

Ped. *

ELSIE.

I

cres - - - cen - - - do.

pp

Ped. * Ped. * Ped. * Ped. * Ped.

mean it tru - - - ly;

* Ped.

f

for his sake I will my - self the

* *Ped.* * *Ped.*

K

off - 'ring make, . . . And give my

*

life to pur - chase his.

Ped.

URSULA.

My child, my child,

p

*

L

thou must not die!

ELSIE.

Why should I live? do I not

know The life of wo - man is full of woe? Toil - ing on and

M

on and on, With break-ing heart and tear- ful eyes, And si - lent lips,

ad lib.

and in the soul . . . . The se - cret long-ings that a -

- rise, Which this world nev er sa - tis - fies!

p

Andante. URSULA.

Ah, woe is me! ah,

Andante. ♩ = 76.

p

woe is me! A - las that I should live to see Thy

Ped. * *Ped.* *

death, be-lov - ed, and to stand A -

Ped. * *Ped.* *

- bove . . thy . . grave. Ah, woe the

day! ah, woe the day!

Ped. *

ELSIE.

Allegretto.

ah, woe the day: Thou wilt not see it.

Allegretto. ♩ = 72.

pp

Ped. *

I shall lie Be - neath the . . flow'rs of an -

Ped.

- - oth - er land, For at Sa - ler - no,

far a - way, O - ver the moun - tains,

N

o - ver the sea, far a - way, far a -

sf

Ped. * *Ped.* *

- - way, ... It is ap - point - ed

pp

me . . . to die. In God's own

URSULA.

p

time, my heart's de - light, When He shall

call thee; not be - fore.

pp

Ped. * *Ped* *

L'istesso tempo.

ELSIE.

I

stac.

heard him call.

P

When Christ as -

Ped.

*

- cend - ed Tri - umph - - ant - ly

from star . . to star, ...

Ped.

He left the

gates of Heaven a - jar.

Ped.

Q

I had a vi - sion in the

night And saw Him stand - - ing

Ped.

at the door Of His Fa - ther's man - sion,

sempre stac.

vast and splen - - - - - did,

Ped. *

And beck - on - ing to me, from a

R

far. . . . .

dim.

Ped. * Ped.

* Ped. *

S

pp

Ped.

URSULA (*entering the house.*)

What if this

* Ped.

were of God! Ah! then

p

Gain - say dare I not.

Ped. * Ped. *

A - - - - - - - - men. . . . . .

f

Ped. * Ped. *

Andante.

ELSIE (*left alone*).

p

My Re -

Andante. ♩ = 72.

- deem - er and my Lord, I be - seech Thee, I en - treat Thee,

Guide me in each act and word, That here - af - ter I may meet Thee,

Watch - ing, wait - ing, ho - ping, yearning, With my lamp well trimm'd and burn - ing.

T

If . . . my fee - - ble prayer . . can reach Thee,

p

Ped. *

O, my Sa - viour, I be - seech Thee, Let me fol - low where Thou lead - est,

cres.

Let me, bleeding as Thou bleed - est, Die, if dy - ing I may give

p

Life to one who asks to live; And more near - ly Dy - ing thus, re -

Ped. * *Ped.* *

- sem - ble Thee, O, ... my Sa - viour,

Ped. *

p *cres.*

Let me die, . . if dy - ing I may give Life to one who

cres.

f

asks to live, And dy - - - - - - - - - ing

f *dim.*

V

thus, dy - ing thus, more near - ly re -

p *p*

- sem - - ble Thee, O . . my

p

dim. e rall.

Sa - - viour, My . . Re - deem - er and my Lord.

dim. e rall.

Ped. * *Ped.* *

W (*Prince Henry enters.*)

L'istesso tempo.

My life is lit - tle— On - ly a cup of wa - ter But pure and

L'istesso tempo.

lim - pid; Take it, . . O my Prince!

Let it re - fresh you, Let it re - store you, May

X

God bless the gift.

Soprano.

pp

Chorus. Angels. A - - - - - - - - - -

Contralto.

pp

A - - - - - - - - -

X

p

Prince Henry.

p

Soprano.

dim.

- men. And the giv - er! A - - - - -

dim.

- men. A - - - - - -

p

dim.

ppp

Y

- - - - - - - - - men.

ppp

- - - - - - - - - men.

Y

ppp

(Prince Henry and Elsie pass slowly into the house. It is now dark.)

pp
legato.

dim. al fine.

Ped.

END OF THE SECOND SCENE

SCENE III.—Elsie, Prince Henry, Lucifer and Chorus.

On the road to Salerno. Prince Henry, Elsie and their attendants.

Allegretto moderato. ♩. = 69.

f *p*

Elsie.

On-ward and on-ward the high-way runs . . . to the dis-tant

ci-ty, im-pa-tient-ly bear-ing

Ti-dings of hu-man joy and dis-as-ter, Of

love and of hate, . . . of do-ing and dar-

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PRINCE HENRY.

- ing! This life of ours . . is a

wild Æ - o - lian harp of ma - ny a joy - - - ous

A

strain, But un - der them all . . there

runs a loud per - pet - u - al wail, as of

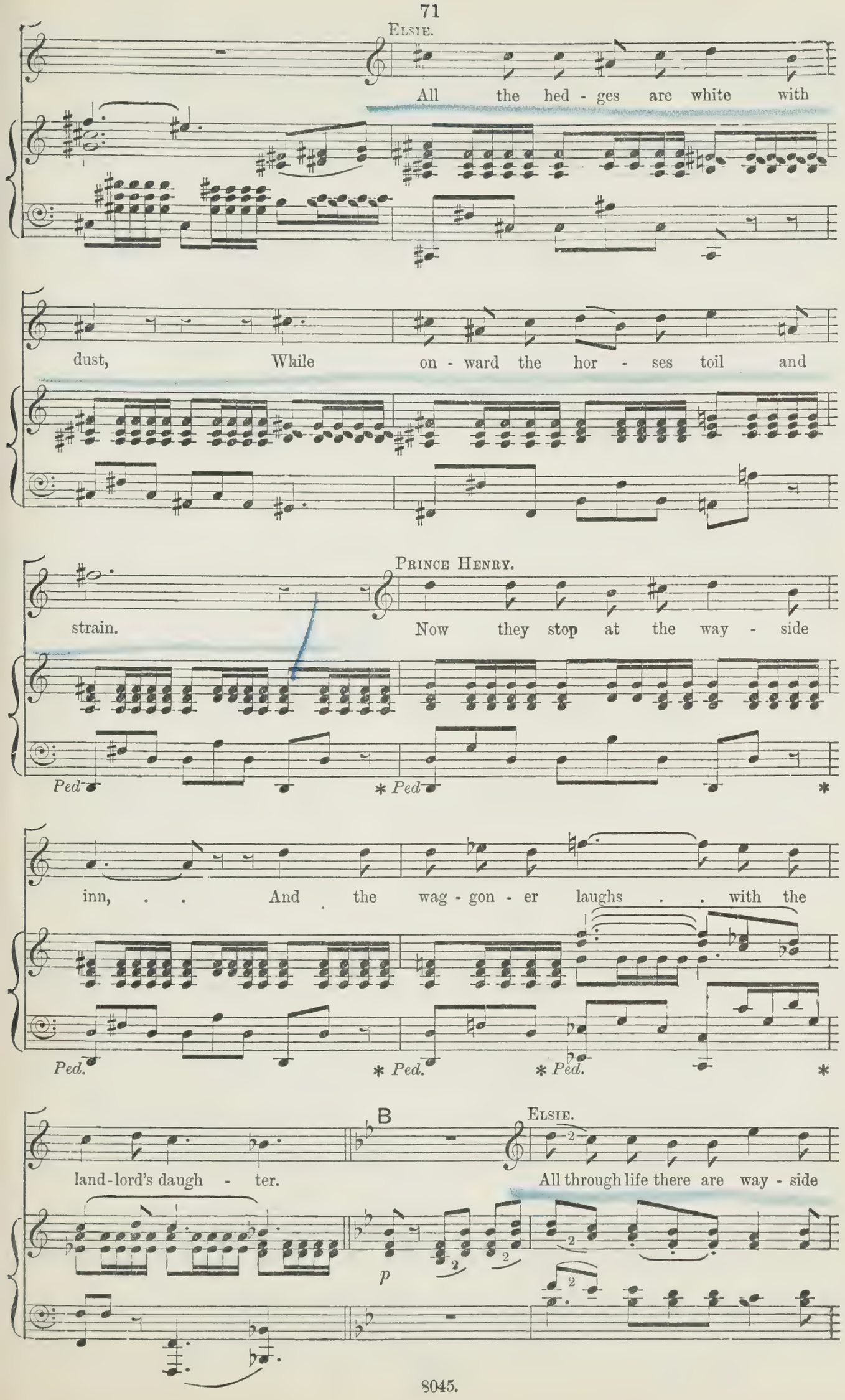
cres. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

souls in pain.

dim. *p*

Ped. * *Ped.* * *Ped.* *


Elsie.
All the hed - ges are white with
dust, While on - ward the hor - ses toil and
Prince Henry.
strain. Now they stop at the way - side
Ped. * Ped. *
inn, . . And the wag - gon - er laughs . . with the
Ped. * Ped. * Ped. *
B
Elsie.
land-lord's daugh - ter. All through life there are way - side
p

inns, Where man may re - fresh his soul with love;

E - ven the low - est may quench his thirst . . At ri - - - - vu - lets

fed by springs from a - bove.

p

C (*They turn down a green lane.*)

mf

dim.

ELSIE.

Sweet . . is the air with the bud - ding haws, . . . And the val - ley stretching for

PRINCE HENRY.

Sweet . . is the air with the bud - ding haws, . . . And the val - ley stretching for

8va

p dolce.

miles be - low Is white . . with blos-som-ing cher - ry trees,

miles be - low Is white . . with blos-som-ing cher - ry trees,

cres.

white . . with blos-som-ing cher - ry trees, . . As if . . just . .

white . . with blos-som-ing cher - ry trees, . . As if . . just . .

dim.

p

D

cov - - er'd with light - est snow, . . just cov - er'd with light - est

cov - - er'd with light - est snow, . . just cov - er'd with light - est

D

rall.

snow. Sweet . . is the air,

rall.

snow. Sweet . . is the air,

p

rall.

a tempo.

sweet is the air. . .

a tempo.

sweet is the air . .

colla voce.

p a tempo.

E

Tenors of Chorus. (*Pilgrims in the distance.*)

pp

Cu - jus cla - vis lin - gua Pe - - tri,

p

dim.

Cu - jus ci - ves sem - per la - ti.

dim.

PRINCE HENRY.

Hark, what sweet sounds are those, whose ac - cents

p

ho - ly Fill the warm noon with mu - sic sad and

F

sweet!

ELSIE.

It is a

BASSES (*in the distance*).

pp

Cu - jus fa - ber auc - tor lu - - -

F

band of pil - grims, mov - ing slow - ly,

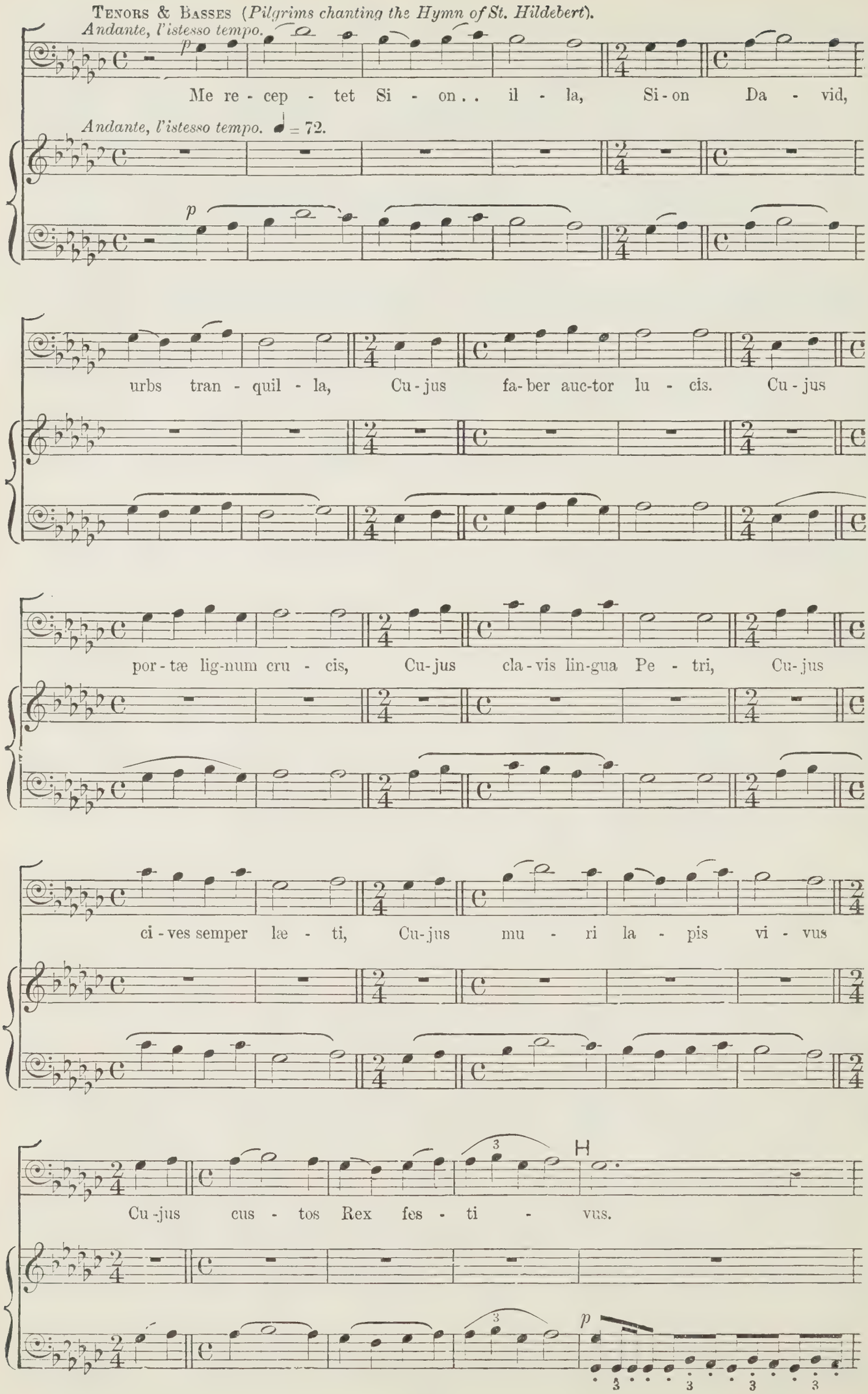
- cis.

G

ad lib.

On their long jour - ney, with un - cov - er'd feet. . .

P 83


Tenors & Basses (Pilgrims chanting the Hymn of St. Hildebert).
Andante, l'istesso tempo.
Me re - cep - tet Si - on . . il - la, Si - on Da - vid,
Andante, l'istesso tempo. ♩ = 72.
urbs tran - quil - la, Cu - jus fa - ber auc - tor lu - cis. Cu - jus
por - tæ lig - num cru - cis, Cu - jus cla - vis lin - gua Pe - tri, Cu - jus
ci - ves semper læ - ti, Cu - jus mu - ri la - pis vi - vus
Cu - jus cus - tos Rex fes - ti - vus.

LUCIFER (*as a Friar in the procession*).

Here am I, too, in the pi - ous band, The

sempre stac.

soles of my feet are hard and tanned.

TENORS. *p*

In hâc ur - be lux sol -

There is my German Prince a-gain, Thus

- en - nis, Ver æ - ter - num, pax per -

far on his journ - ey . . . to Sa - lern, . . . And the

- en - - nis; In hâc o - - dor

love - sick girl, whose heat - ed brain Is sow - ing the cloud to

im - plens . . cœ - - los, In hâc

reap the rain, is sow - ing the cloud . . . to . . reap the

sem - - - per fes - - tum . . me - - - - -

rain ; But it's a long road that has no turn ! Let them

- - los !

p

qui - et - ly hold their way, I have al - so a part in the play.

But first I must act to my heart's con-tent This

mummery And this mer-riment, And drive this mot - ley flock of sheep In-to the fold where

drink and sleep The jolly old friars of Be - ne-vent. Of a truth, it of-ten provokes me to

laugh, To see these beggars hobble a-long, Lamed and maimed and

fed . . up-on chaff, Chant - - - - - - - - - -

sf

- - - - ing their wonderful piff and paff, their wonderful piff and paff, And, to

make up for not . . under - stand - ing the song, Sing - ing it fierce - ly, and

wild, . . . and strong, wild . . . . . and

strong! First I must act to my heart's content This mummery and this mer-riment, And

Tenors & Basses.

ff Cu - jus fa - ber auc - tor lu - cis,

drive this mot-ley flock of sheep In-to the field where drink and sleep The jolly old fri-ars of

Cu - jus por - tæ lig - num cru - cis,

Be - nevent. Of a truth, it often provokes me to laugh, To see these beg-gars

cu - jus cla - vis lin gua Pe - tri,

hob-ble a-long, Lamed and maimed, and fed . . up-on chaff,

Cu - jus ci - ves sem - per læ - - ti . . .

Chant - - - - - - - - - - ing . . their

sf

won-der-ful piff and paff, their won-der-ful piff and paff, Sing-ing it

M

fierce - ly, and wild, . . and strong! Urbs cœ - les - - tis,

ff

Urbs cœ - les - - - tis,

M

f

8ves

urbs be - - a - ta, Su - pra pe - - tram

urbs be - - a - ta, Su - pra pe - - tram

8ves

col - lo - - ca - ta,

dim.

col - lo - - ca - ta, Urbs in por - tu sa - tis

dim.

8ves

Tenors and Basses.

tu - to, De lon - gin - quo te sa - lu - to,

8ves

N *sempre dim.*

Te sa - lu - - to, te . . sus - pi - ro,

sempre dim.

8ves

p

Te af - fec - - to, te . . re - - qui - - - -

p

8ves

O Elsie.

Hark ! . . those sounds . . whose ac - cents ho - ly

- - ro.

O

pp

Fill the warm . . noon with mu - sic, with

(*In the distance.*) *pp*

Te sa - lu - - - to, te . .

mu - - - - - - - - sic sad . . . .

ppp

re - - qui - - ro, te sa -

. . . and sweet,

- lu - to! . .

pp

P

(*Prince Henry, Elsie, and attendants journey on.*)

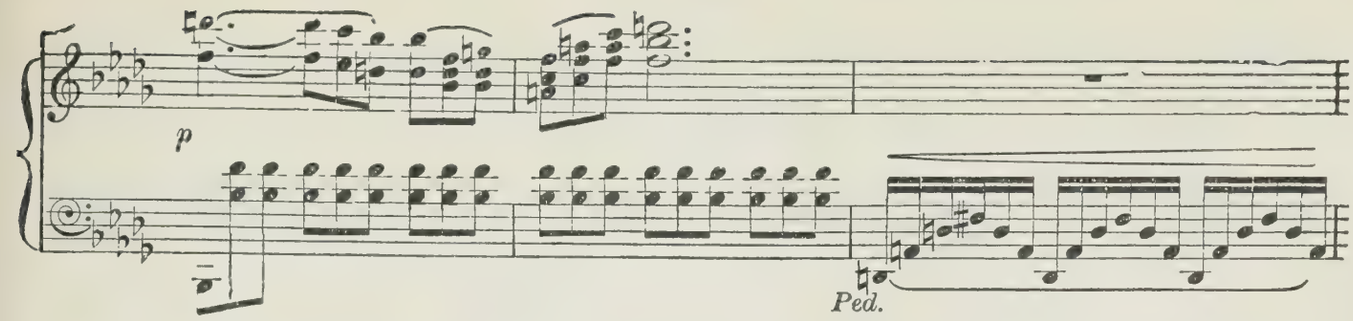
L'istesso tempo.

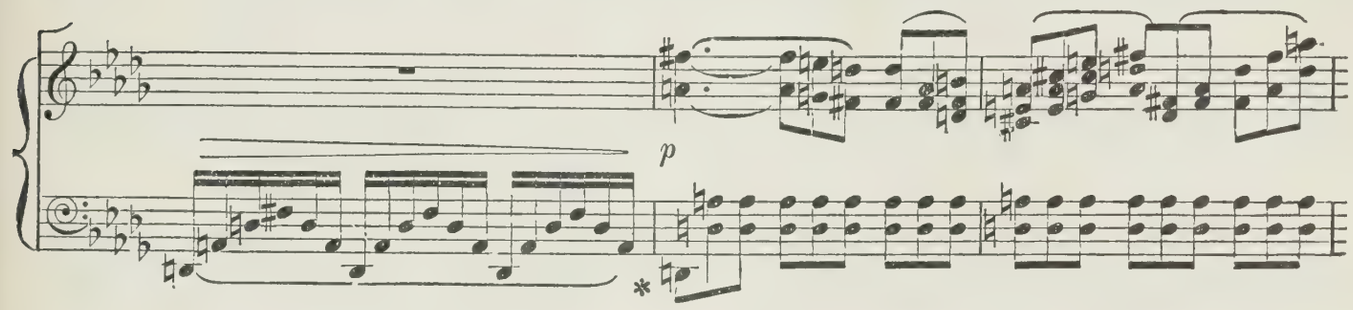
p

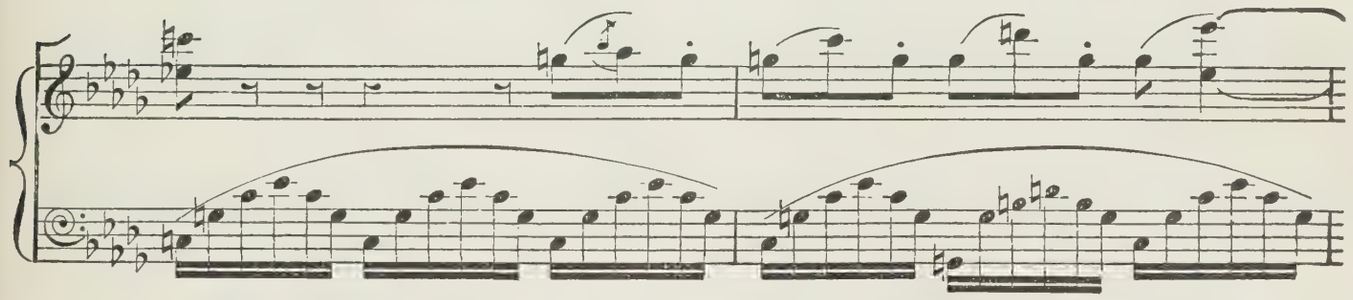
f

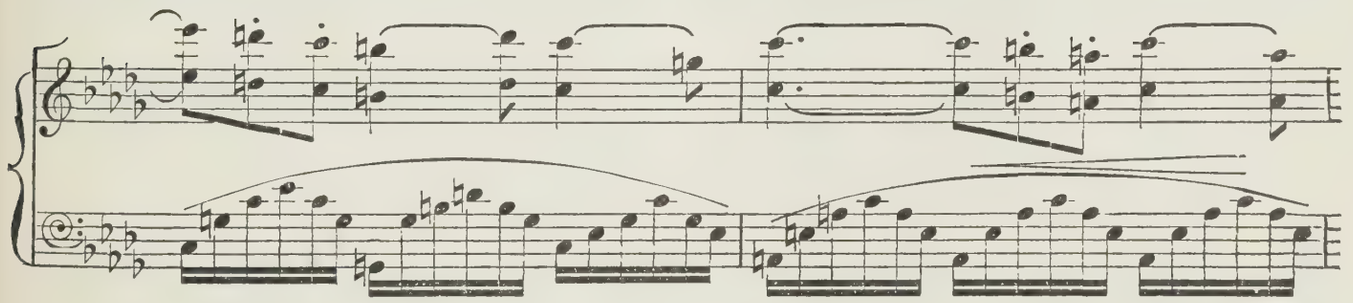
Q

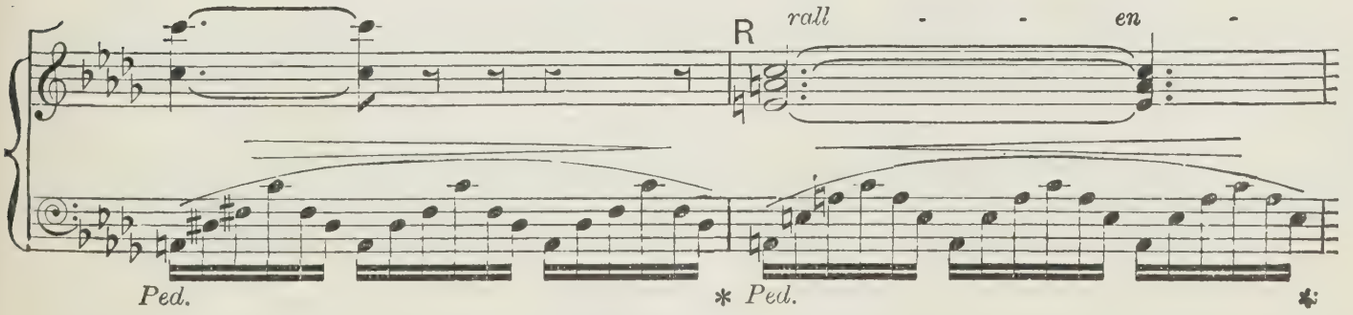
Ped.





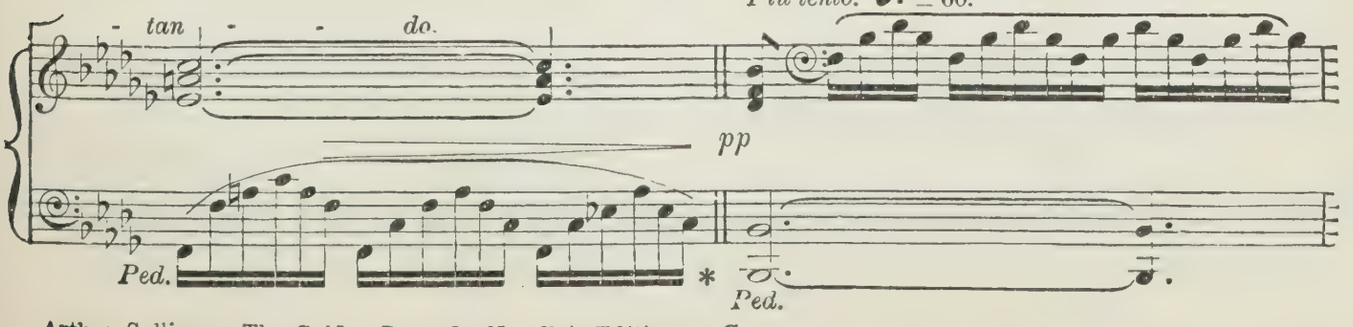






(They reach a height overlooking the sea, and encamp. Evening.)

Più lento. ♩. = 60.



PRINCE HENRY.

It is . . the sea, ... it is . . the

sea, ... In all its vague . . . . . im -

- - men - si - ty, ... pp Fa - - ding and dark - en - ing

pp

Ped. * Ped. *

in . . the dis - - tance, fa - - - ding and dark - en - ing

Ped. * Ped. *

in . . the dis - - tance!

Ped. *

S

Si - lent, ma - jes - ti - cal, and . .

Ped. * Ped. *

slow . . The white ships haunt . . . it to and

fro, With all . . their ghost - ly sails un -

pp

Ped. * Ped. *

- furled, As phan - toms from an - oth - er

Ped. * Ped. *

world Haunt . . . . . the dim

Ped. * Ped. *

con - fines of ex - is - - tence, . . .

Ped.

It is . . . the

Ped. *

T

sea, ... it is . . . the

Ped. *

sea, . . In all, all . . . . . .

mf

. . . . . its vague im - men-si - ty;

dim. *p* *pp*

Ped.

Si - lent, ma -

cres.

Ped. *

- jes - - - - - ti - cal, and slow,

pp

Ped. *

dim.

si - - lent, ma - jes - ti - cal, and

dim.

slow, ma - jes - ti-cal, and slow.

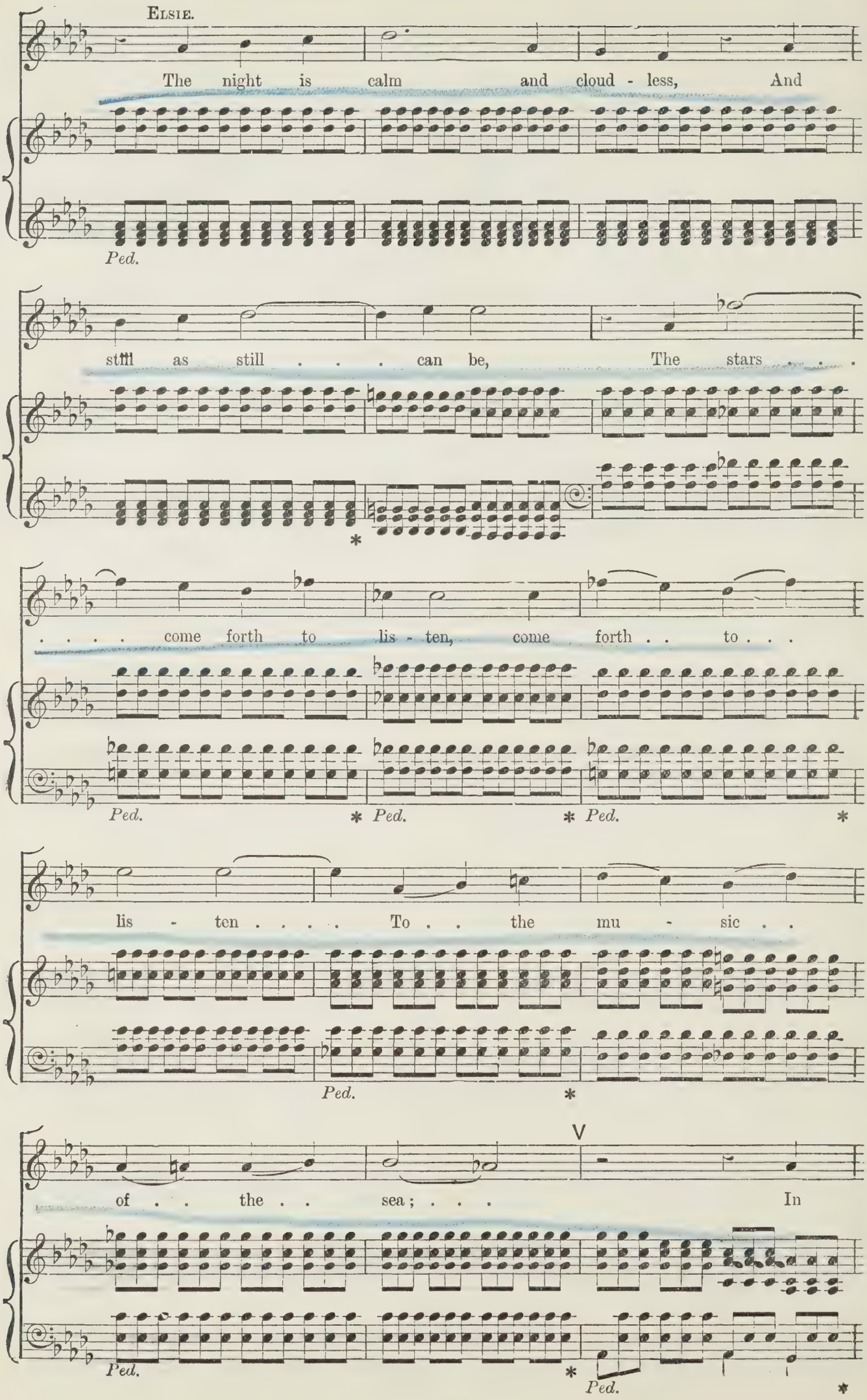
Andante tranquillo.

U

Andante tranquillo. ♩. = 72.

pp

Ped. *


Elsie.
The night is calm and cloud - less, And
Ped.
still as still . . . can be, The stars . . .
. . . . come forth to lis - ten, come forth . . to . . .
Ped.
Ped.
Ped.
lis - ten . . . . To . . the mu - sic . .
Ped.
of . . the . . sea; . . . In
Ped.
Ped.

snow - white robes up - ris - ing The ghost - ly choirs re -

- spond, And sad - ly and un - ceas - ing The mourn - ful

voice sings on, ... And the snow-white choirs still

Ped. * *Ped.* *

an - - swer, still an - - swer

Ped. * *Ped.* *

Chris - - - - - te e - lei - - - -

p

son, Chris - - - - - - te e - lei - - -

cres - - - - - - - - - - - - *cen* - - -

Ped. *

W

- - - - - son, Chris - - te e - lei - - - - - -

- - - - - *do.* . . . . . .

Ped. *

- son,

CHORUS. SOPRANO.

f

The night is calm and cloud-less, And still as still . . can be,

ALTO.

f

The night is calm and cloud - less,

TENOR.

f

The night is calm . . and cloud-less, And still as still can

BASS.

f

The night is calm . . and cloud-less, And still as

f *legato.*

The stars . . come forth to lis - ten, come forth to . . lis - ten . .

The stars come forth . . to lis - - - ten To the

be, The stars come forth to lis - - - - - - -

still can be, The stars come forth to lis - ten

dim. X *p*

. . To . . the mu - sic . . of . . the . . sea; . . In

dim. *p*

mu - - sic of the sea; . . . . . In snow-white

dim. *p*

- - ten To the mu - - sic of the sea; . . . In

dim. *p*

To the mu - sic of the sea; . . . In

X

dim. . . . . . .

snow-white robes up - ris - ing The ghost - ly choirs re - spond, And

robes up - ris - ing The ghost - ly choirs re - spond, And

snow - white robes up - ris - - - ing, The

snow - white robes up - ris - - - ing, The

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sad - ly and un - ceas - ing The mourn - ful voice sings on, the mourn -

sad - ly and un - ceas - ing The mourn - - - ful voice sings

ghost - ly choirs re - spond, the ghost - ly . .

ghost - ly choirs re - spond, the ghost - ly

Ped. * Ped. * Ped. * Ped. *

ELSIE.

The snow-white choirs still an - swer,

dim. cres.

- - ful voice sings on, The snow-white choirs still an - swer,

dim. cres.

on, The snow-white choirs still an - swer,

dim. cres.

choirs re - spond, The snow-white choirs still an - swer,

dim. cres.

choirs re - spond, The snow-white choirs still an - swer,

dim. p cres.

Ped. * Ped. * Ped. * Ped. * Ped. *

Y

Chris - - - - - - te e - lei - - - - son,

p *cres.*

Chris - - - - - - te e -

Y

p *cres.*

p *cres.*

Chris - - - - - - te e - lei - - - - - - son,

cres. *molto.* *p*

Chris - te . e - lei - - - son,

p *cres.* *molto.*

Chris - - - - - - - te e - lei - - - son,

molto.

- - lei - - - - son, Chris - - te e - lei - - - son,

p *cres.* *molto.*

Chris - - te e - le - - i - son, . . e - -

- - cen - - - - - - - - do. . . .

f e - - - - - lei - - - - - son!

f *ff* e - - - - - lei - - - - son, . . .

f *ff* e - - - - - lei - - - - - son, Chris - -

f *ff* e - - - - - lei - - - - son,

f *ff* - lei - - - - - son, Chris - te e -

f *ff* Ped. * Ped. * Ped. *

ff Chris - te e - lei - son. . . . . .

e - le - i - son. . . . . .

- te e - lei - son. . . . . .

Chris - te e - lei - - son. . . . . .

- lei - - - - - son. . . . . .

Ped. * Ped. * Ped. *

END OF THE THIRD SCENE.

SCENE IV.—Elsie, Prince Henry, Lucifer, and Chorus.

The Medical School at Salerno, Lucifer dressed as a doctor.

Allegretto moderato. ♩ = 168.

mf stac.

A

Andante. LUCIFER.

My guests ap-proach! There is in the air An o - dour of

Andante.

p

Ped. *

B

in - no-cence and of prayer! I can-not breathe such an at - mosphere; My soul is

filled with a name - less fear, . . That af - ter all my rest - less en - dea - vour, The most e -

- the - real, most di - vine, ... Will es - cape from my hands for

p

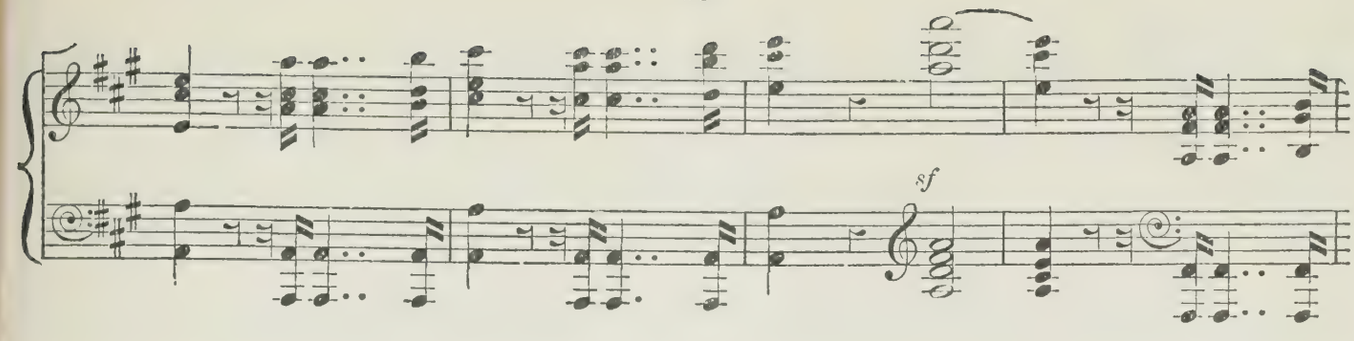
(*Enter Prince Henry and Elsie, with attendants.*)

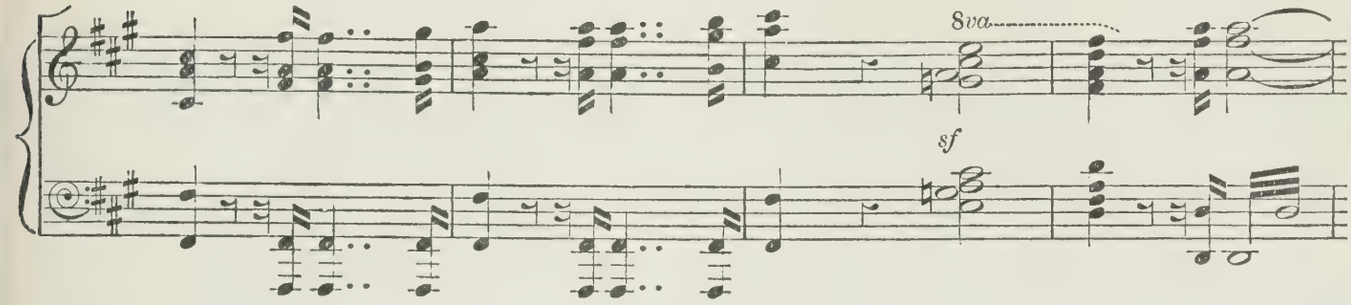
C *Allegro maestoso.*

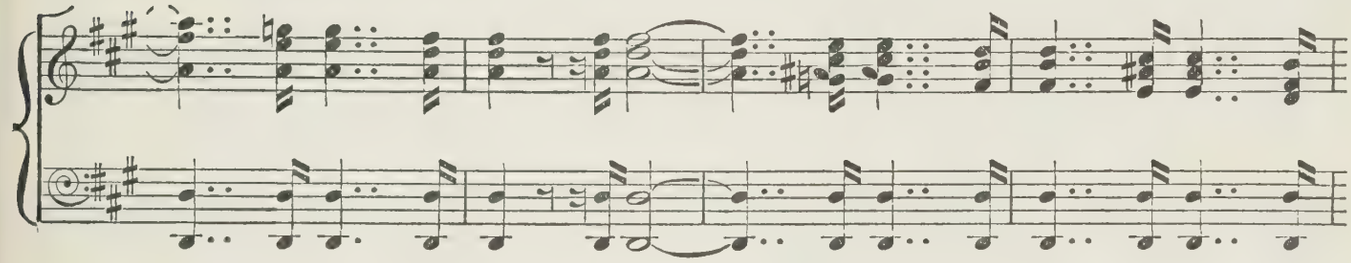
ev - er and ev - er. But the oth - er is al - rea - dy mine.

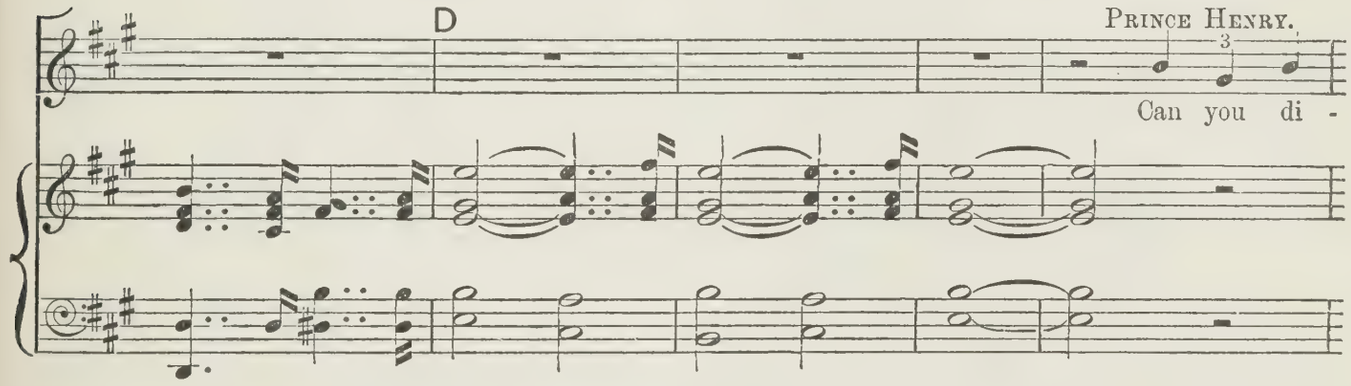
Allegro maestoso. ♩ = 84.

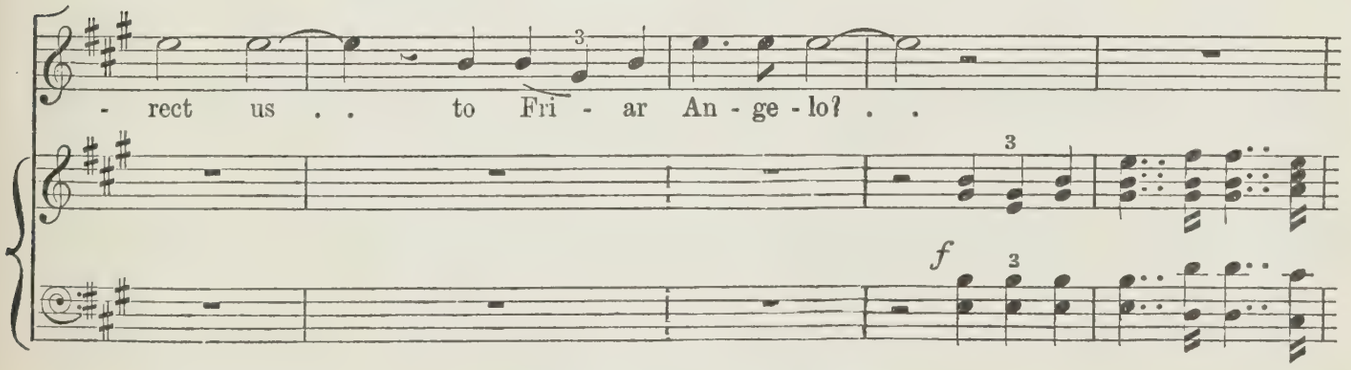
f

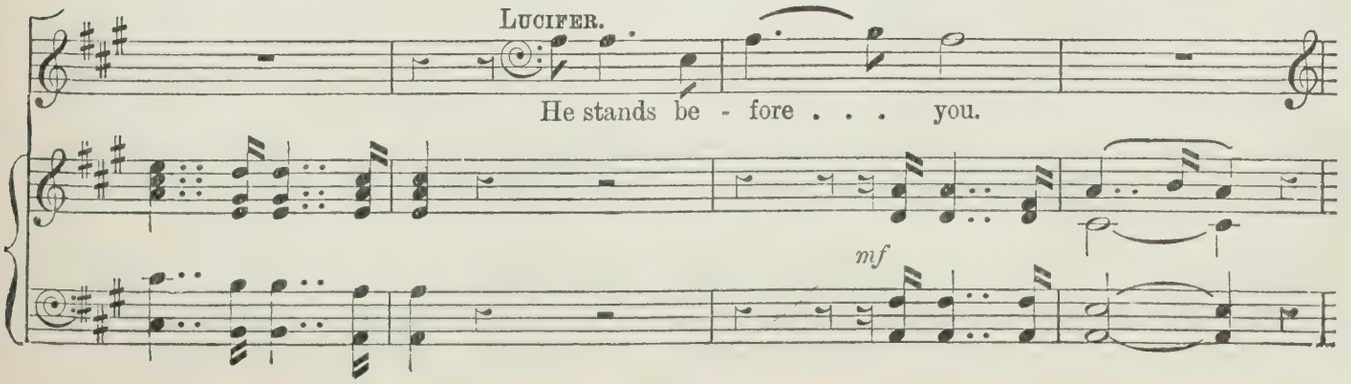

sf


8va
sf




D
PRINCE HENRY.
Can you di -


- rect us . . to Fri - ar An - ge - lo? . .
f


LUCIFER.
He stands be - fore . . . you.
mf

PRINCE HENRY.

E

Then you know our pur - pose. I am Prince Hen - ry of

Ho - hen - eck, . . and this The maid - en that I spake of.

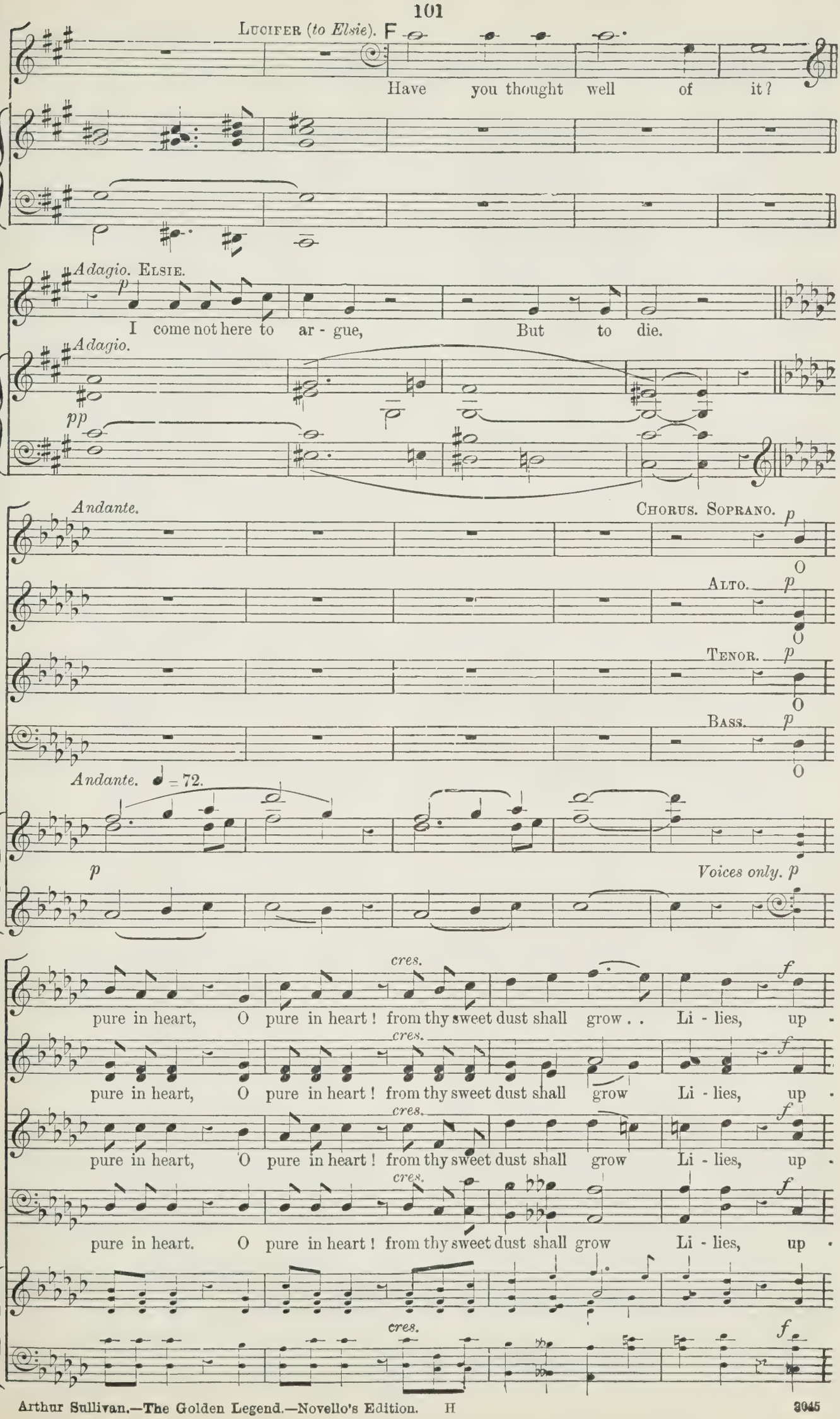
LUCIFER.

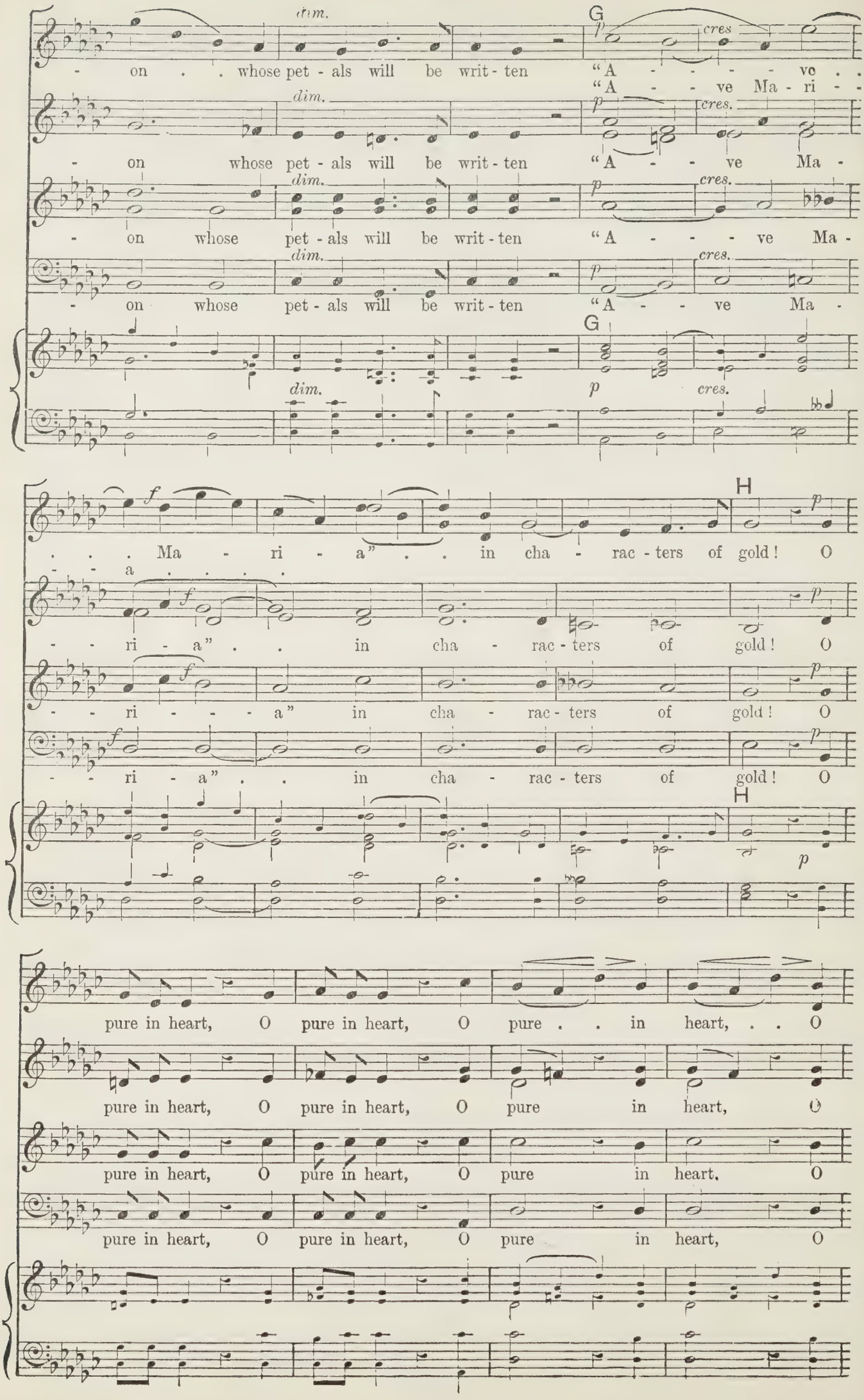
Does she With - out com - pul - sion, of her own free

PRINCE HENRY.

will, . . . Con - sent to this? A - gainst all op - po -

- si - tion, She will not be per - suad - ed.


Lucifer (to Elsie). F
Have you thought well of it?
Adagio. Elsie.
p
I come not here to ar - gue, But to die.
Adagio.
pp
Andante.
Chorus. Soprano. p
O
Alto. p
O
Tenor. p
O
Bass. p
O
Andante. ♩ = 72.
p
Voices only. p
cres.
f
pure in heart, O pure in heart! from thy sweet dust shall grow . . Li - lies, up -
pure in heart, O pure in heart! from thy sweet dust shall grow Li - lies, up -
pure in heart, O pure in heart! from thy sweet dust shall grow Li - lies, up -
pure in heart. O pure in heart! from thy sweet dust shall grow Li - lies, up -


dim.
G
p
cres
- on . . whose pet - als will be writ - ten "A - - - - ve . .
"A - - ve Ma - ri - -
dim.
p
cres.
- on whose pet - als will be writ - ten "A - - ve Ma -
dim.
p
cres.
- on whose pet - als will be writ - ten "A - - - ve Ma -
dim.
p
cres.
- on whose pet - als will be writ - ten "A - - ve Ma -
G
dim.
p
cres.
f
H
p
. . . Ma - ri - a" . . in cha - rac - ters of gold! O
- - a . . . . .
f
p
- - ri - a" . . in cha - rac - ters of gold! O
f
p
- - ri - - - a" in cha - rac - ters of gold! O
f
p
- - ri - a" . . in cha - rac - ters of gold! O
H
p
pure in heart, O pure in heart, O pure . . in heart, . . O
pure in heart, O pure in heart, O pure in heart, O
pure in heart, O pure in heart, O pure in heart, O
pure in heart, O pure in heart, O pure in heart, O

dim. pp

pure . . . in heart!

dim. pp

pure . . . in heart! . .

dim. pp

pure in . . . heart! . .

dim. pp

pure in heart! . .

dim. pp p

ELSIE.

Allegretto, doppio movimento.

Weep not, my friends!

Allegretto, doppio movimento.

pp

Ped. * Ped. * Ped.

ra - ther re - joice with me,

* Ped. *

I shall not feel the pain, but shall be gone, And

Ped. * Ped. * Ped *

J

you will have an - oth - er friend . . in heaven, Weep

Ped. *

not, weep not. . . . . There is no

sf

Ped. *

K

more to say, let us go in.

pp

f

PRINCE HENRY.

Not one step fur - - ther! I on - ly meant To put thy

cou - rage . . to the proof. Fri - ar

Ped.

An - - ge - lo! I charge you on your life, Be

p

- lieve not what she says, for she is mad, she is

cres.

Ped. *

mad.

f *f*

Ped. *

ELSIE.

A - las! . . Prince Hen - ry!

dim.

Ped. *

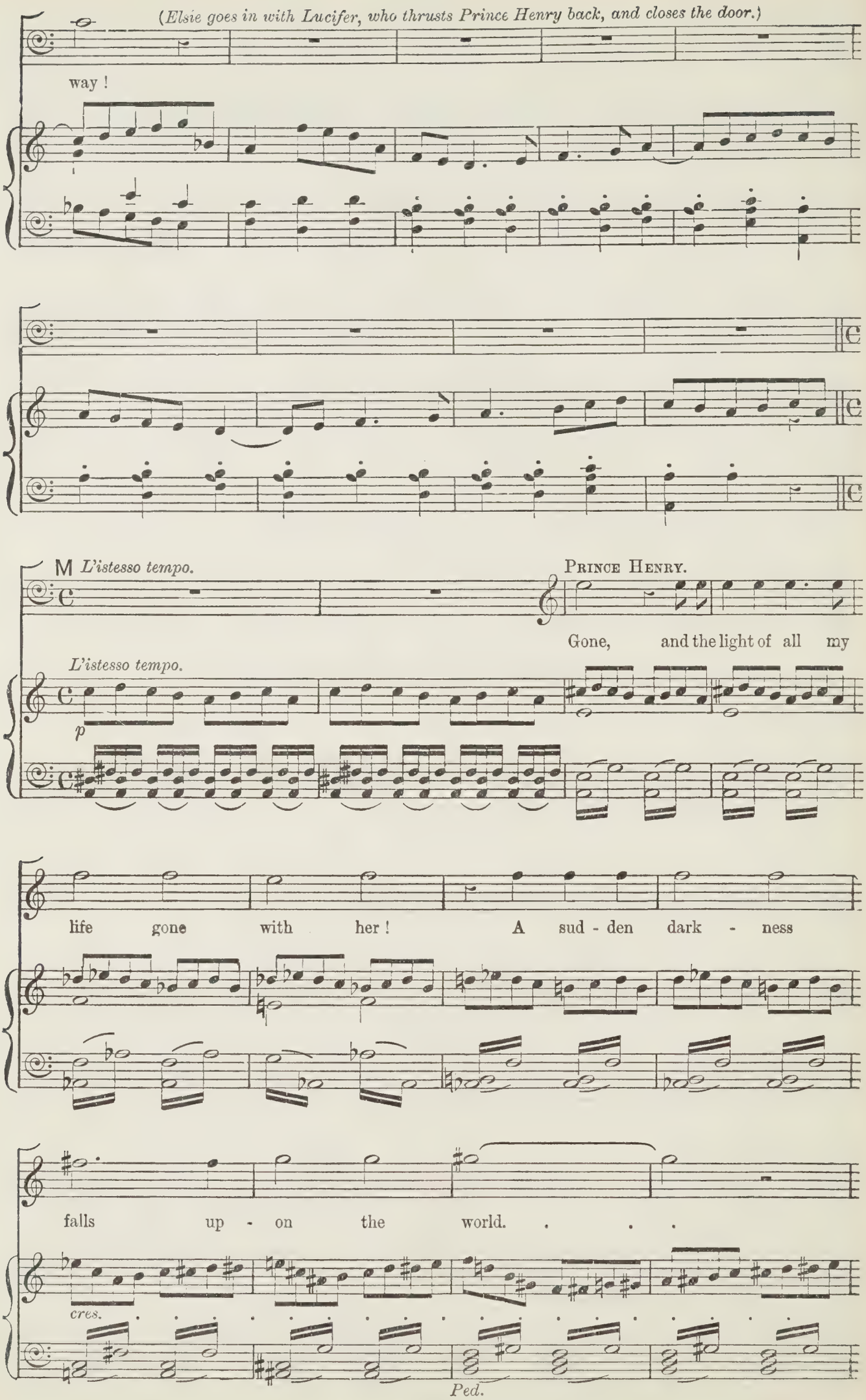
Allegretto moderato.

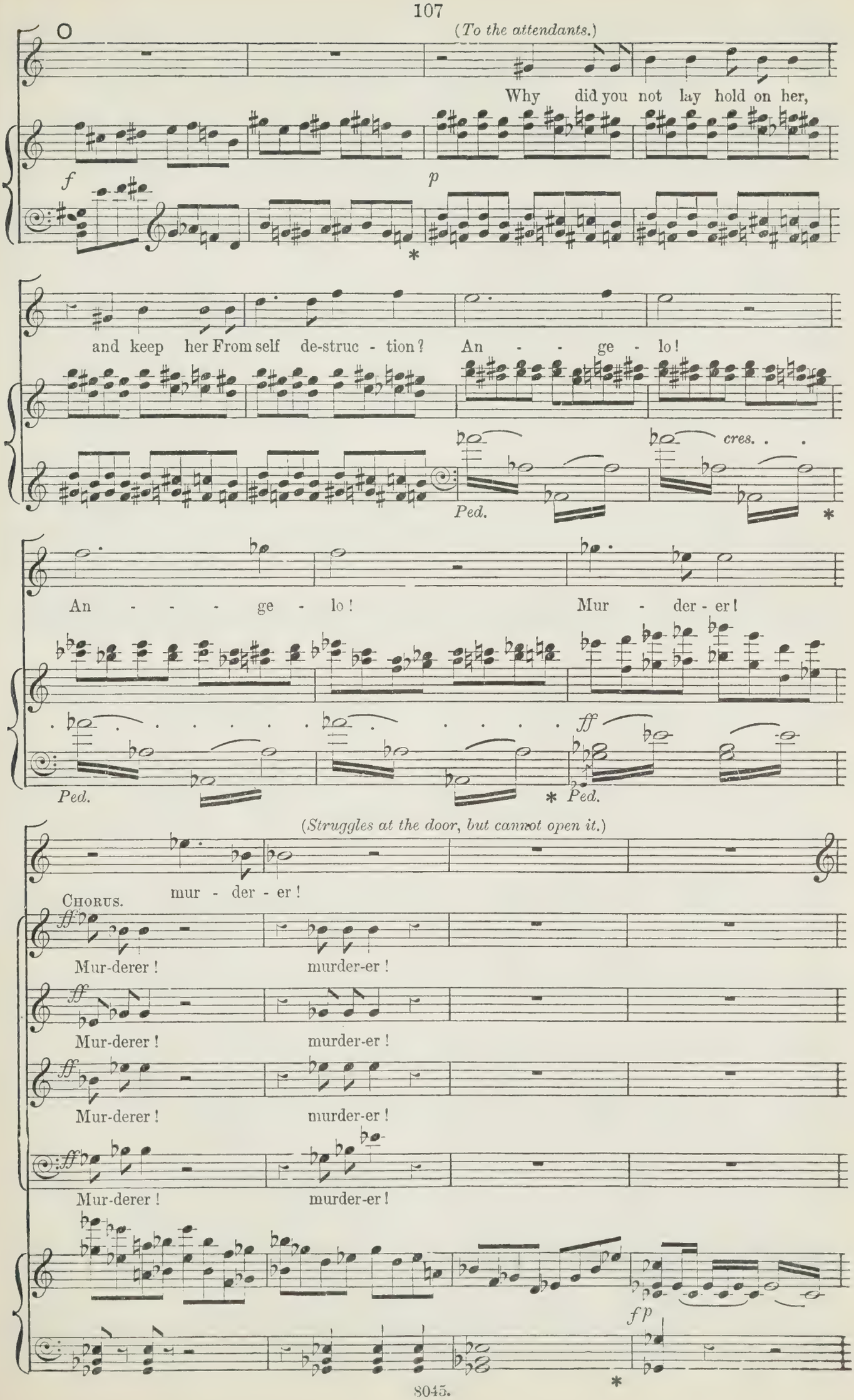
LUCIFER.

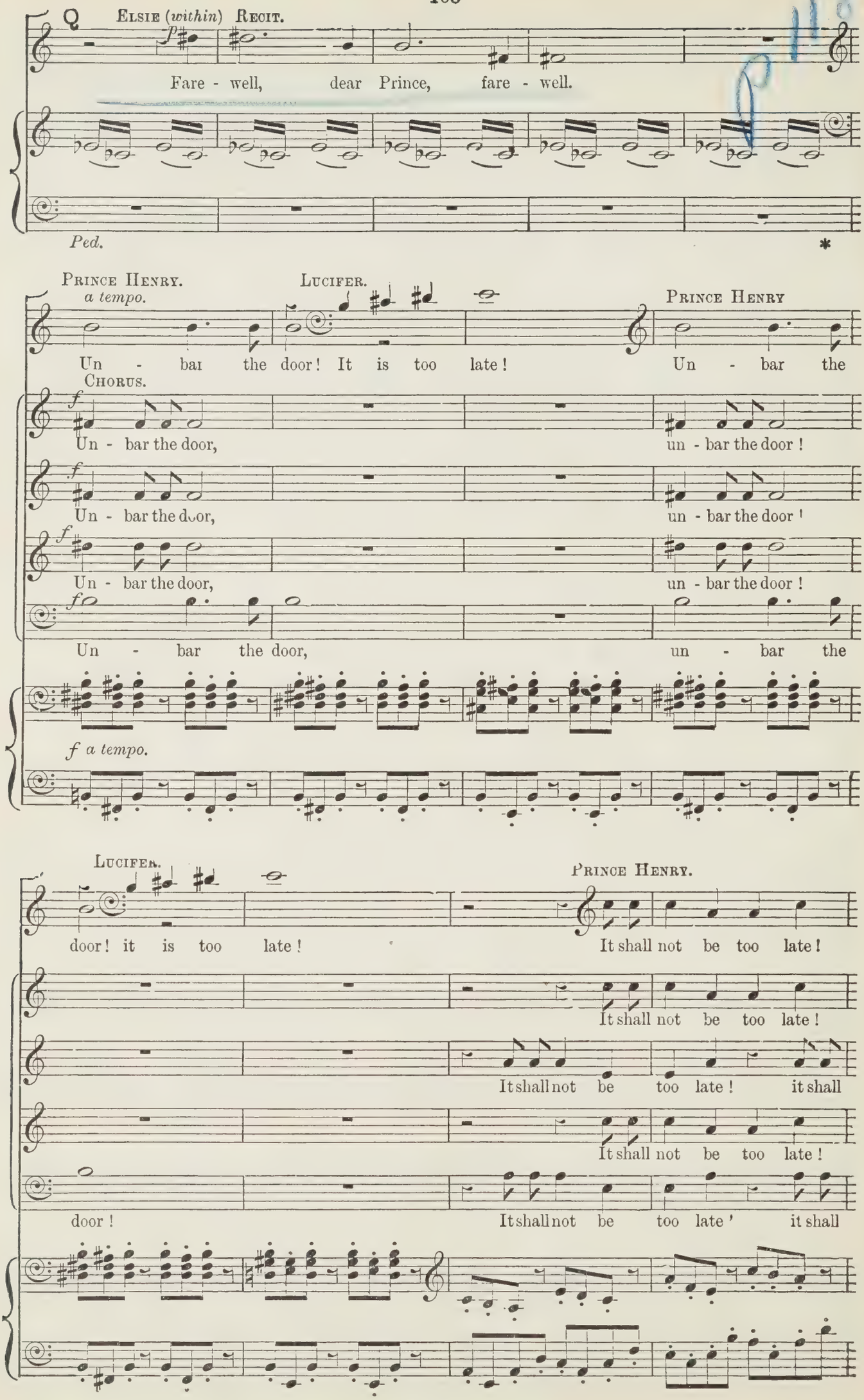
Come with me this

Allegretto moderato.

p


(Elsie goes in with Lucifer, who thrusts Prince Henry back, and closes the door.)
way !
M L'istesso tempo.
PRINCE HENRY.
Gone, and the light of all my
L'istesso tempo.
p
life gone with her ! A sud - den dark - ness
falls up - on the world. . . .
cres.
Ped.


(To the attendants.)
O
Why did you not lay hold on her,
f
p
and keep her From self de-struc - tion? An - - ge - lo!
cres. . .
Ped.
An - - - ge - lo! Mur - der - er!
ff
Ped.
Ped.
(Struggles at the door, but cannot open it.)
mur - der - er!
Chorus.
ff
Mur-derer! murder-er!
ff
Mur-derer! murder-er!
ff
Mur-derer! murder-er!
ff
Mur-derer! murder-er!
fp


Elsie (within) Recit.
Fare - well, dear Prince, fare - well.
Ped.
Prince Henry.
a tempo.
Un - bar the door! It is too late!
Lucifer.
Prince Henry
Un - bar the
Chorus.
Un - bar the door,
un - bar the door!
Un - bar the door,
un - bar the door!
Un - bar the door,
un - bar the door!
Un - bar the door,
un - bar the
f a tempo.
Lucifer.
door! it is too late!
Prince Henry.
It shall not be too late!
It shall not be too late!
It shall not be too late! it shall
It shall not be too late!
door!
It shall not be too late! it shall

it shall not be too late, it shall not be too late, . .

it shall not be too late, it shall not be too late, . .

not be too late, it shall not be too late,

it shall not be too late, it shall not be too late, . .

not be too late, it shall not be too late,

cres. *ff* *Ped.* *

LUCIFER.

. . . too late! Un - bar the door. Too

. . . too late! Un - bar the door,

too late! Un - bar the door,

. . . too late! Un - bar the door,

too late! Un - bar the door,

Ped. * *Ped.* *

Più vivo.

late, too late!

un - bar the door! It shall not be too late, it

un - bar the door! It shall not be too late, it

PRINCE HENRY *with Chorus.*

un - bar the door! It shall not be too late, it

un - bar the door! It shall not be too late. it

Più vivo.

Ped. *

(*They burst the door open and rush in.*) *Presto.*

shall not be . . too late!

shall not be . . too late!

shall not be . . too late!

shall not be . . too late!

Presto.

ff *accel.* *sf*

Ped. *

END OF THE FOURTH SCENE.

SCENE V.—Ursula and a Forester.

Ursula's cottage

Andante con moto. ♩ = 72.

p

ten.

A

Ursula (*looking through the open door*).

Who is it com - ing un - der the trees? A man in the Prince's

liv - er - y dress'd! He fills my heart with strange a - larm!

a tempo. (*Enter a Forester.*)

a tempo.

p

ten.

Forester.

Is this the ten-ant Gott - lieb's farm?

Ursula.

This is his farm, and

B FORESTER. URSULA.

I his wife. News from the Prince! Of death or life?

f *p*

FORESTER.

Your daughter lives, and the Prince is well.

Allegro Vivace.

Allegro Vivace. ♩ = 144.

f *ff*

Ped. *

C

You will learn, ere long, how it all be - fell.

p

Her heart for a mo - ment nev - er failed :

f

But when they reach'd Sa - ler - no's gate,

8va

fz

D

The Prin - ce's no - bler self prevailed.

8va

fz

And sav'd . . her for a no - - - - - bler

p

Andante come prima.

fate.

Andante come prima.

p

ten.

dim.

Andante Allegretto. URSULA.

Vir - gin, who lov - est the poor and

Andante Allegretto. ♪ = 112.

p

low - ly, If the loud cry of a mo - ther's heart Can ev - er as -

E *cres.*

- cend . . to where thou art, In - to thy bless - ed hands and ho - ly, Re -

cres.

- ceive my prayer of praise and thanks-giv - ing, Our child .

mf

. . who was dead . . . a - gain is liv - - - - - .

F

- - ing. O bring me to her; for mine eyes .

p

. . . Are hun - gry to be - hold her face; My ve - ry soul .

. . . with-in me cries, My ve - ry hands . . seem to ca -

cres.

G

ress . . her, To see her, gaze at her, and

molto cres.

f

bless her; Dear El - - - - sie,

molto cres.

f

Ped.

child of God and grace, El - - sie, child . . of

dim.

Ped. *

God and grace! Vir - gin, who lov - est the

p

poor and low - ly, Re - ceive my prayer . . of praise and

thanks - giv - ing, Our child who was dead . . .

a - gain is liv - ing. . . .

p

Ped. *

END OF THE FIFTH SCENE

SCENE VI.—Elsie and Prince Henry.

The Castle of Vautsberg on the Rhine. Prince Henry and Elsie stand on the Terrace. It is the evening of their marriage day. The sound of bells heard from a distance.

Andante tranquillo. ♩ = 76.

8va

p

Ped. * *Ped.* *

8va

Ped * *Ped.* * *Ped.* *

Ped. * *Ped.* *

8va

Ped. * *Ped.* *

8va

Ped. * *Ped.* *

8va

Ped. * *Ped.* *

8va

A

dim.

Ped. * Ped. * Ped. *

PRINCE HENRY.

We are a - lone; the wedding guests Ride down the

pp p

Ped. *

hill with plumes and cloaks, And the de-scending dark in-vests The forest's hoar and

haunt-ed oaks.

8va

p

Ped. Ped. *

B ELSIE.

What bells are those . . that ring so slow, So mel - low, mu - sic - al, and

8va

p

PRINCE HENRY.

low? They are the bells of Gei - sen-heim That with their me - lan - cho - ly

chime Ring out the cur - few of the sun.

p

Ped. *

ELSIE. PRINCE HENRY.

Lis - ten, be-lov - ed! They are done. Dear El - sie,

Ped. *

C

ma - ny years a - go These same soft bells at ev - en-tide Rang in the

p *legato.*

ears . . of . . Char - lemagne, As, seat - ed by Fas - tra - da's side At

Ped. * *Ped.* *

In - gel-heim, in all his pride, ... He

cres - - cen - do. *f*

Ped. * *Ped.* * *Ped.* *

D

ELSIE.

heard their sound with se - cret pain. Their voi - ces on - ly speak to

p *p*

Ped. *

me Of peace and deep tran-quil - li - ty, And end - less con - fi-dence in thee.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Moderato.

PRINCE HENRY.

Thou know'st the sto - ry of her

Moderato. ♩ = 84.

p

ring, How when the court went back to Aix Fas - tra - da

died; and how the king Sat watch - ing by her

night and day, . . night and

day : . .

dim.

E *Andante.*

Till in - to one of the blue

Andante. ♩ = 72.

p

rall.

lakes Which wa - ter that de - li - cious land, They cast the ring drawn from her

hand; And the great

Ped. * Ped. * Ped. * Ped. * Ped. *

mon - arch sat se - rene And sad . . be -

Ped. * Ped. * Ped. Ped. *

F

- side the fa - - ted shore,

un poco cres. . . . dim. . .

Ped. * Ped. * Ped. *

Nor left the land for ev - er - more. . .

pp pp

Ped. * Ped. * Ped.

ELSIE.

That was true love.

PRINCE HENRY.

un poco più vivo.

For him the queen Ne'er did what thou hast

un poco più vivo.

p cres.

G *Tempo 1mo.*

done for me.

Tempo 1mo.

dim.

ELSIE.

Wilt thou as fond and faith - ful be?

p

Wilt thou so love me af - ter death?

PRINCE HENRY.

Thou hast Fas - tra - da's ring.

mf *dim.* *p*

Ped.

Be-neath the calm blue wa - ters of thine eyes,

pp

Ped. * *Ped.*

H

Deep in thy

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sted-fast soul it lies, And, un - dis - turb'd . . by this world's breath, With

un poco cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

ma - gic light, with ma - - gic light . . its jew - els

cres. . . . *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.*

J

shine.

rall.

* *Ped.* *

ELSIE. *Andante un poco adagio.*

p

In life's de - light, in death's dis - may, In storm and

PRINCE HENRY.

p

In life's de - light, in death's dis - may, In storm and

Andante un poco adagio. ♩ = 63.

p

Pedal with each change of harmony.

sun - shine, night and day, . . In

sun - shine, night and day, . . In health and sick - ness, in de -

K

health and sick - ness, in de - cay,

- cay, In storm and sun - shine, night and

K

In health and sick - ness, in de - cay, . . .

day, . . In health . . and sick - ness, . . . in de

cres - - - -

. . . . . Here . . and here - af - ter, here and here

- cay, Here and . . . here - af - ter, here and here -

- - *cen* - - *do.* *dim.* *p*

- af - ter I am thine,

- af - ter I am thine,

p

Ped. * *Ped.* * *Ped.* *

I am thine!

I am thine!

pp

Ped. * *Ped.* * *Ped.* *

CHORAL EPILOGUE.

Andante maestoso non troppo lento. ♩ = 76.

f

ten.

mf

ten.

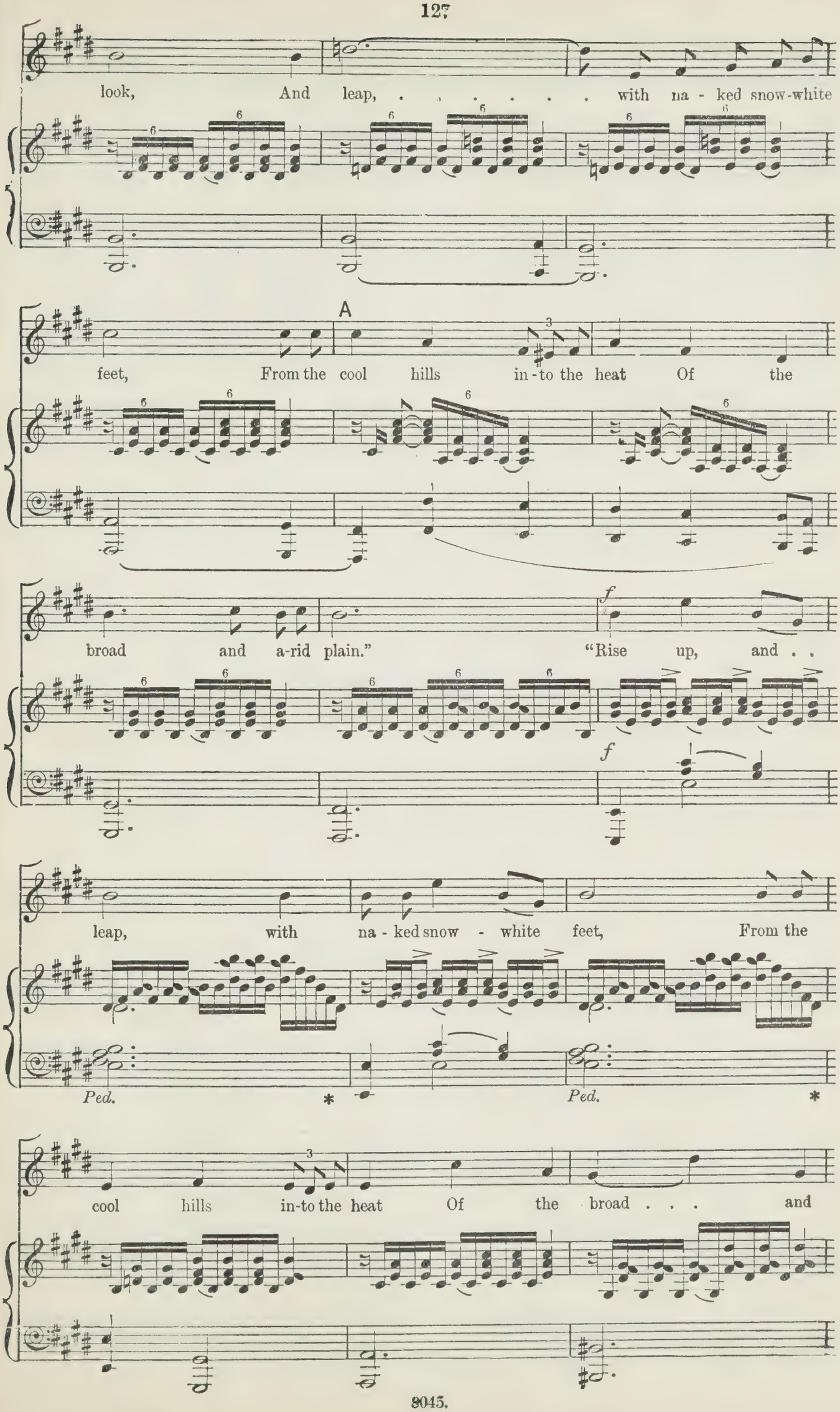
CHORUS. TENORS AND BASSES.

mf

God sent His mes - sen-ger, the rain, And

said un - to the moun - - - tain brook, . . . "Rise

up, rise up, and from thy cav-erns


look, And leap, ... with na - ked snow-white
A
feet, From the cool hills in-to the heat Of the
broad and a-rid plain." "Rise up, and . .
leap, with na - ked snow - white feet, From the
Ped. * Ped. *
cool hills in-to the heat Of the broad . . . and

a - - - - - - - rid plain, the

Chorus. Sopranos and Altos.

B

mf

broad and a - rid plain." God sent His

dim. . . . . *meno f*

mes - sen-ger of faith, And whis - per'd in the

maid - - - en's heart, . . Rise up, rise

up, and look from where thou art, And

scat - - - - ter with un - sel- fish hands Thy

C

fresh - ness on the bar - ren sands And so - - li - tudes of

death ; Rise up, rise up, and

Ped. *

look from where thou . . art, And scat - ter thy . .

Ped. *

fresh - ness on the bar - ren sands And so - - - -

D

- - - - - li - tudes of . . death, the so - li - tudes of

sempre f

death, The deed di - vine Is writ-ten in cha - rac- ters of gold, . . is writ -

Alto.

death. The deed di -

- - - ten in cha-rac - ters of gold That nev - er, nev - -

- - vine is writ-ten in cha - rac- ters of gold, . . is writ - - ten in

Tenor.

The deed di - vine is writ-ten in

E

- - er shall grow old, nev - er shall . . grow old,

cha-rac-ters of gold, That nev - er shall grow old, . . that never shall . .

cha - rac-ters of gold, . . is writ - - ten in cha-rac-ters of

Bass.

The deed di - vine is writ-ten in cha-rac- ters of

E

the deed di - vine is writ-ten in cha-rac-ters, in cha- rac - ters of

. . . . grow old, nev-er shall grow old, . . shall nev - er grow

gold, the deed di - vine is writ-ten in cha - rac- ters of

gold, . . cha - - - - - - - rac - ters of

F

gold that nev - er, nev - er shall grow old, nev - er, nev - er,

old, that nev - er, nev - er,

gold that nev- er, nev- er shall grow old, the deed di -

gold, in cha - rac - ters of gold,

F

nev - - - - - er shall grow old, nev - er shall . . grow

nev - er, . . . nev - - - - er shall . . grow

- vine is writ-ten in cha-rac-ters of gold, . . of gold, the deed di - vine . .

the deed di-vine is writ - ten in . . cha - rac- ters of

G

old, The deed di - vine Is written in cha - racters of gold, . . in cha -

old, The deed di - vine Is written in cha - racters of gold, . . in cha -

. . Is writ - ten in cha - - rac - ters of gold, in cha - rac -

gold, the deed di - vine is written in cha - rac-ters of gold, in cha -

G

- - rac - ters, . . in cha - rac-ters . . of gold That nev- er, nev - er,

- - rac - ters, . . in cha - rac-ters . . of gold That nev- er, nev - er

- ters, in cha - - rac-ters of gold That nev- er, nev - er

- - rac - ters, . . in cha - rac - ters . . of gold That nev- er shall . . .

con forza.

Ped. *

H

nev - er shall grow old, . . that nev - - - - - er

shall grow old, . . that nev - - - - - - er

shall . grow old, that nev - - - - - er

. grow old, that nev - - - - - er

H

Ped. *

shall . . grow old, . . that nev - er shall grow old, that

shall grow old,

shall grow old, . that nev - er shall grow old, that

shall grow old, that nev - er shall grow old, that

shall grow old, that nev - er shall grow old, that

nev - er shall grow old, The deed di - vine is

nev - er shall grow old, The deed di - vine is

nev - er shall grow old, The deed di - vine is

nev - er shall grow old, The deed di - vine is

p

Ped. *Ped.* *poco marcato.*

writ - - - ten In cha - - rac -

writ - - - ten In cha - - rac -

writ - - - ten In cha - rac -

writ - - - ten In cha - - rac -

cres - - -

* *Ped.*

cen - - - - - - do.

- ters of gold

cen - - - - - - do.

- ters of gold

cen - - - - - - do.

- ters of gold

cen - - - - - - do.

- ters of gold

cen - - - - - - do.

* Ped. *

K

f

That nev - - - - - er shall . . . . grow

f

That . . . . . nev - - - er, nev - - - er

f

The deed di - vine is writ - ten in gold,

f

That nev - - - er, ... the deed di -

K

f

old, . . nev - - er grow old, .

L

grow . . old. . . . . .

- vine is writ-ten in gold. . . . . .

L

Maestoso.

ff

The deed di - - vine,

ff

The deed di - - vine,

ff

The deed di - - vine,

ff

The deed di - - vine,

8va

ff *Maestoso.*

Ped. *

the deed di - - vine shall

the deed di - - vine shall

the deed di - - vine shall

the deed di - - vine shall

8va

Ped. *

through all . . a - - - - - ges

through all . . a - - - - - ges

through all . . a - - - - - ges

through all . . a - - - - - ges

8va

* *Ped* * *Ped.* *

Burn . . and shine, ...

Burn . . and shine, ...

Burn . . and shine, ...

Burn . . and shine, ...

Ped. * *Ped.* * *Ped.*

Ped. * *Ped.* *

burn . . . . and . . . .

burn . . . . and . . . .

burn . . . . and . . . .

burn . . . . and . . . .

8va

Ped. * *Ped.* * *Ped.* * *Ped*

shine, burn and

shine, burn and

shine, burn and

shine, burn and

8va

Ped. * Ped. *

shine, burn and

shine, burn and

shine, burn and

shine, burn and

8va

Ped. * Ped. *

shine, burn and shine! . . . .

shine, burn and shine! . . . .

shine, burn and shine! . . . .

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11. The Soldier tired.
12. Where the bee sucks.
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14. By dimpled brook.
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8. Ah! can I e'er forget thee.
9. The Pilgrim of Love.
10. The bloom is on the rye.
11. Be mine, dear Maid.
12. My native hills.
13. My heart and lute.
14. My native Highland home.
15. A soldier's gratitude.
16. Ev'ry bullet has its billet.
17. O, firm as oak.
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19. Are you angry, Mother?
20. Teach, oh! teach me to forget

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7. The Blackbird.
8. All on board a Man of War.
9. Hush ev'ry breeze.
10. The dying Negro.
11. The disconsolate Sailor.
12. The Echo Song.
13. The Cottage in the Grove.
14. May Morning.
15. The contented Shepherd.
16. Lashed to the helm.
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Peace—Frieden.
Beside the way—Am Wege.
Come, faithless Maiden—Komm falsche Dirne.
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7. What matters?
8. The sleep of sorrow.
9. Know'st thou the land?
10. Canary bird.
11. The Czar's drinking house.
12. Invocation to sleep.
13. O never leave me, sweet friend.
14. Mother dear, oh, was I born?
15. No, whom I love I will not name.
16. Why?
17. No, I have never loved.
18. No tidings came from thee.
19. Sweet maid, give answer.
20. Spanish Serenade.
21. The dawn of Spring
22. The tapers were flashing
23. Oh, would you but for one short hour.
24. If thou wilt hold my heart secure.

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The buffalo.
Drink little England dry.
Ye sons of Albion.
The gallant hussar.
Sheep shearing.
May song.
Cupid, the pretty ploughboy.
The old farmer.
The honest ploughman.
Flash lad.
The birds in the spring.
The Masonic hymn.
The seasons.
Somersetshire hunting song.
Tally ho! hark away.
The barbel.
Go from my window.
The nightingale.
Derry-down Dale.
Bonny light horseman.
The soldier's farewell.
The jolly waterman.
Saucy sailor boy.
Paul Jones.
William and Mary.
Britons, strike home.
Ward, the pirate.
Marlboro'.
Polka mad.
Grand Conversation of Napoleon.
The punch ladle.
The churchwarden's song.
A jug of this.
The lost lady found.
Mary of the moor.
Undaunted Mary.
Banks of sweet primroses.
The cuckoo.
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My home.
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SNOW QUEEN (Operetta, Children's voices) ... (Ditto, Sol-fa, 0/6)	1/0	—	—
A HERBERT BREWER.			
EMMAUS (Sol-fa, 0/9)	1/6	2/0	—
HOLY INNOCENTS	2/0	—	—
O PRAISE THE LORD	1/0	—	—
O SING UNTO THE LORD (98th Psalm)	1/6	—	—
SIR PATRICK SPENS (Sol-fa, 0/8)	1/6	—	—
SONG OF EDEN	1/0	—	—
SUMMER SPORTS	1/6	—	—
J. C. BRIDGE.			
DANIEL	3/6	—	—
RESURGAM	1/6	—	—
RUDEL	4/0	—	—
J. F. BRIDGE.			
BALLAD OF THE CLAMPHERDOWN ... ... (Ditto, Sol-fa, 0/8)	1/0	—	—
BOADICEA	2/6	—	—
CALLIRHOÉ (Sol-fa, 1/6)	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
FLAG OF ENGLAND (Sol-fa, 0/9)	1/6	—	—
FORGING THE ANCHOR (Sol-fa, 1/0)	1/6	—	—
FROGS AND THE OX (Children's voices) (Sol-fa, 0/6)	1/0	—	—
HYMN TO THE CREATOR	1/0	—	—
INCHCAPE ROCK (Sol-fa, 0/6)	1/0	—	—
LOBSTER'S GARDEN PARTY (Children's voices) (Ditto, Sol-fa, 0/4)	1/0	—	—
LORD'S PRAYER (Sol-fa, 0/6)	1/0	—	—
MOUNT MORIAH	3/0	—	—
NINEVEH	2/6	3/0	4/0
ROCK OF AGES (Latin and English) (Sol-fa, 0/4) ...	1/0	—	—
SONG OF THE ENGLISH (Sol-fa, 0/6)	1/0	—	—
SPIDER AND THE FLY (Children's voices) ... (Ditto, Sol-fa, 0/6)	1/0	—	—
EDWARD BROOME.			
HYMN OF TRUST	1/0	—	—
DUDLEY BUCK.			
LIGHT OF ASIA	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—
T. A. BURTON.			
CAPTAIN REECE (Boys' voices) (Sol-fa, 0/6) ...	1/0	—	—
MARTINET (Boys' voices) (Sol-fa, 0/6)	1/0	—	—
TRAGEDY OF COCK ROBIN (Short Action Piece) (Children's voices) (Sol-fa, 0/3)	0/8	—	—
YARN OF THE NANCY BELL (Boys' voices) ... (Ditto, Sol-fa, 0/6)	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES	2/6	—	—
CARISSIMI.			
JEPHTHAH	1/0	—	—
A. von AHN CARSE.			
LAY OF THE BROWN ROSARY	2/6	—	—
WILLIAM CARTER.			
PLACIDA (Choruses only, 1/0)	2/0	2/6	4/0
CHERUBINI.			
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6
SECOND MASS, IN D MINOR...	2/0	2/6	3/6
THIRD MASS, IN A (Coronation)	1/0	1/6	2/6
FOURTH MASS, IN C	1/0	1/6	2/6
E. T. CHIPP.			
NAOMI	2/0	—	—
HAMILTON CLARKE.			
DAISY CHAIN (Operetta, Children's voices) (Sol-fa, 0/9)	2/6	—	—
DRUMS AND VOICES (ditto) (Sol-fa, 0/9)	2/0	—	—
HORNPIPE HARRY (ditto) (Sol-fa, 0/9)	2/6	—	—
MISSING DUKE (ditto) (Sol-fa, 0/9)	2/6	—	—
PEPIN THE PIPPIN (ditto) (Sol-fa, 0/9)	2/6	—	—
FREDERIC CLIFFE.			
NORTH-EAST WIND (Sol-fa, 0/9)	2/0	2/6	—
GERARD F. COBB.			
MY SOUL TRULY WAITETH	1/0	—	—
SONG OF TRAFALGAR (Men's voices)	2/0	—	—
S. COLERIDGE-TAYLOR.			
A TALE OF OLD JAPAN (Sol-fa, 1/6)	2/6	3/0	—
ATONEMENT...	3/6	4/0	5/0
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BON-BON SUITE (Sol-fa, 1/0)	2/0	—	—
DEATH OF MINNEHAHA (Sol-fa, 1/0)	1/6	—	—
ENDYMION'S DREAM (Sol-fa, 0/9)	1/6	—	—
HIAWATHA'S WEDDING-FEAST (Sol-fa, 1/0) ...	1/6	—	—
(Ditto, German words)	3/0	—	—
HIAWATHA'S DEPARTURE (Sol-fa, 1/0)	2/0	—	—
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MEG BLANE (Sol-fa, 0/9)	2/0	—	—
SCENES FROM THE SONG OF HIAWATHA ... (Ditto, Sol-fa, 2/0)	3/6	4/0	5/0
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BRIDAL OF TRIERMAIN (Sol-fa, 1/0)	2/6	—	—
MICHAEL COSTA.			
DREAM	1/0	—	—
H. COWARD.			
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SLEEPING BEAUTY (Sol-fa, 1/6)	2/6	3/0	4/0
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VIA CRUCIS (Sol-fa, 1/0)	1/6	—	—
A. L. COWLEY.			
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W. H. CUMMINGS.			
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CHANDOS TE DEUM	1/0	1/6	2/6
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Or, singly:—			
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MY HEART IS INDITING...	0/8	—	—
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THE WAYS OF ZION	1/0	—	—
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SOLOMON (CHORUSES ONLY, 1/6)...	2/0	2/6	4/0
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MASQUE IN "DIOCLESIAN"	2/0	—	—
ODE ON ST. CECILIA'S DAY (Choruses, Sol-fa, 0/8)	2/0	—	—
TE DEUM AND JUBILATE, IN D	1 0	—	—
TE DEUM (Edited by J. F. Bridge) (Sol-fa, 0/6)	1/0	—	—
Ditto (Latin arrangement by R. R. Terry)	1/0	—	—
G. RATHBONE.			
ORPHEUS (Power of Music) (Children's voices) (Ditto, Sol-fa, 0/6)	1 6	—	—
SINGING LEAVES (Children's Voices) (Sol-fa, 0/6)	1/0	—	—
VOGELWEID THE MINNESINGER (Children's voices) (Sol-fa, 0/6)	1/0	—	—
F. J. READ.			
ODE	1/6	—	—
SONG OF HANNAH	1/0	—	—
J. F. H. READ.			
DEATH OF YOUNG ROMILLY	1/6	—	—

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COR UNUM VIA UNA (Female voices)	1/6	—	—
C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (SOL-FA, 1/0)	2/0	—	—
ARTHUR RICHARDS.			
PUNCH AND JUDY (Operetta for children) (SOL-FA, 0/6)	1/6	—	—
WAXWORK CARNIVAL (Operetta for children) ... (DITTO, SOL-FA, 0/8)	2/0	—	—
J. V. ROBERTS.			
JONAH	2/0	—	—
PASSION	1/6	2/0	—
R. WALKER ROBSON.			
CHRISTUS TRIUMPHATOR	3/6	—	—
J. L. ROECKEL.			
HOURS (Operetta for children) (SOL-FA, 0/9)	2/0	—	—
LITTLE SNOW-WHITE (Operetta for children) (DITTO, SOL-FA, 0/9)	2/0	—	—
SILVER PENNY (Operetta for children) (SOL-FA, 0/9)	2/0	—	—
EDMUND ROGERS.			
FOREST FLOWER (Female voices)	1/6	—	—
ROLAND ROGERS.			
FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—
PRAYER AND PRAISE	4/0	—	—
F. ROLLASON.			
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—
ROMBERG.			
HARMONY OF THE SPHERES	1/0	—	—
LAY OF THE BELL (SOL-FA, 0/8)	1/0	1/6	2/6
TE DEUM	1/0	—	—
TRANSIENT AND THE ETERNAL (SOL-FA, 0/4)	1/0	—	—
C. B. ROOTHAM.			
ANDROMEDA	2/6*	—	—
ROSSINI.			
IL BARBIERE (Opera)	3/6	—	5/0
GUILLAUME TELL (Opera)	5/0	—	7/6
MOSES IN EGYPT	6/0	6/6	7/6
STABAT MATER (SOL-FA, 1/0)	1/0	1/6	2/6
DITTO (CHORUSES ONLY)...	0/6	1/0	—
CHARLES B. RUTENBER.			
DIVINE LOVE	2/6	—	—
JOSEPH RYELANDT.			
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—
ED. SACHS.			
KING-CUPS	1/0	—	—
WATER LILIES	1/0	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices)	2/6	—	—
CAMILLE SAINT-SAËNS.			
HEAVENS DECLARE—CŒLI ENARRANT ...	1/6	—	—
THE PROMISED LAND	2/6	3/6	4/6
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ELYSIUM	1/0	—	—
H. W. SCHARTAU.			
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—
SCHUBERT.			
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6
DITTO, IN B FLAT	2/0	—	3/6
DITTO, IN C	2/0	—	3/6
DITTO, IN E FLAT	2/0	2/6	4/0
DITTO, IN F	2/0	—	3/6
DITTO, IN G	2/0	—	3/6
LAZARUS (Easter)	1/6	—	—
MASS, IN A FLAT	1/0	1/6	2/6
Do., IN B FLAT	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6
Do., IN E FLAT	2/0	2/6	4/0
Do., IN F (SOL-FA, 0/9)	1/0	1/6	2/6
Do., IN G	1/0	1/6	2/6
SONG OF MIRIAM (SOL-FA, 0/6) ... ... (DITTO, Welsh Words, SOL-FA, 0/6)	1/0	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (SOL-FA, 0/6)	1/0	—	—
SCHUMANN.			
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MANFRED	1/0	—	—
MIGNON'S REQUIEM	1/0	—	—
MINSTREL'S CURSE	1/6	—	—
NEW YEAR'S SONG (SOL-FA, 0/6)	1/0	—	—
PARADISE AND THE PERI (SOL-FA, 1/6)	2/6	3/0	4/0
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REQUIEM	2/0	—	—
SONG OF THE NIGHT	0/9	—	—

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DYING SWAN	1/0	—	—
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"HELENA IN TROAS"	3/6	—	—
SUMMER BY THE SEA (Female) (SOL-FA, 0/6) ...	1/6	—	—
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H. R. SHELLEY.			
VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
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COMMUNION SERVICE, IN C	1/6	—	—
MASS, IN C	1/0	—	—
HENRY SMART.			
BRIDE OF DUNKERRON (SOL-FA, 1/0)	2/0	2/6	4/0
KING RENÉ'S DAUGHTER (Female voices) ... (DITTO, SOL-FA, 0/9)	1/6	—	—
SING TO THE LORD	1/0	—	—
J. M. SMIETON.			
ARIADNE (SOL-FA, 0/9)	2/0	—	—
CONNLA	2/6	—	—
KING ARTHUR (SOL-FA, 1/0)	2/6	—	—
ALICE MARY SMITH.			
ODE TO THE NORTH-EAST WIND	1/0	—	—
ODE TO THE PASSIONS	2/0	—	—
RED KING (Men's voices)	1/0	—	—
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E. M. SMYTH.			
MASS, IN D	2/6	—	—
A. SOMERVELL.			
CHARGE OF THE LIGHT BRIGADE (SOL-FA, 0/4)	0/9	—	—
ELEGY	1/6	—	—
ENCHANTED PALACE (Operetta, children's voices) (DITTO, SOL-FA, 0/8)	2/0	—	—
FORSAKEN MERMAN (SOL-FA, 0/8)	1/6	—	—
KING THRUSHBEARD (Operetta, children's voices) (DITTO, SOL-FA, 0/9)	2/0	—	—
KNAVE OF HEARTS (Operetta, children's voices) (DITTO, SOL-FA, 0/8)	2/0	—	—
MASS, IN C MINOR	2/6	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
ODE TO THE SEA (SOL-FA, 1/0)	2/0	—	—
POWER OF SOUND (SOL-FA, 1/0)	2/0	—	—
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R. SOMERVILLE.			
'PRENTICE PILLAR (Opera)	2/0	—	—
W. H. SPEER.			
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SPOHR.			
CALVARY	2/6	3/0	4/0
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FALL OF BABYLON	3/0	3/6	5/0
FROM THE DEEP I CALLED	0/6	—	—
GOD IS MY SHEPHERD	0/9	—	—
GOD, THOU ART GREAT (SOL-FA, 0/6)	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—
HYMN TO ST. CECILIA...	1/0	—	—
JEHOVAH, LORD OF HOSTS...	0/4	—	—
LAST JUDGMENT (SOL-FA, 1/0)	1/0	1/6	2/6
DITTO (CHORUSES ONLY)	0/6	1/0	—
MASS (for 5 solo voices and double choir)	2/0	—	—
JOHN STAINER.			
CRUCIFIXION (SOL-FA, 0/9)	1/6	2/0	—
DAUGHTER OF JAIRUS (SOL-FA, 0/9)	1/6	2/0	—
ST. MARY MAGDALEN (SOL-FA, 1/0)	2/0	2/6	4/0
C. VILLIERS STANFORD.			
BATTLE OF THE BALTIC	1/6	—	—
CARMEN SÆCULARE	1/6	—	—
COMMUNION SERVICE, IN G	2/6	—	—
EAST TO WEST	1/6	—	—
EDEN (Dramatic Oratorio)	5/0	6/0	7/6
EUMENIDES (Male voices)	3/0	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—
MASS, IN G MAJOR	2/6	—	—
REVENGE (SOL-FA, 0/9) ... ... (DITTO, German Words, 2 Mark.)	1/6	—	—
VOYAGE OF MAELDUNE	2/6	3/0	4/0

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LAIRD O' COCKPEN (Sol-fa, 0/6)	1/0	—	—
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SONG OF THE FATES	1/0	—	—
SIGISMOND STOJOWSKI.			
SPRING-TIME	1/0	—	—
J. STORER.			
MASS OF OUR LADY OF RANSOM	1/6	—	—
TOURNAMENT	1/0	—	—
E. C. SUCH.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—
NARCISSUS AND ECHO (Choruses 1/0)	3/0	—	—
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EXHIBITION ODE	1/0	—	—
GOLDEN LEGEND (Sol-fa, 2/0)	3/6	4/0	5/0
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—
TE DEUM FESTIVAL (Sol-fa, 1/0)	1/0	1/6	2/6
TE DEUM (A Thanksgiving for Victory) (Sol-fa, 0/9)	1/0	—	—
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EVE OF ST. AGNES	2/0	—	—
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FESTIVAL ODE	1/0	—	—
HOME OF TITANIA (Female voices) ... ... (Ditto, Sol-fa, 0/6)	1/6	—	—
FERRIS TOZER.			
BALAAM AND BALAK	2/6	—	—
IN THE DESERT AND IN THE GARDEN ... (Ditto, Sol-fa, 1/0)	1/6	2/0	—
KING NEPTUNE'S DAUGHTER (Female voices) (Ditto, Sol-fa, 0/6)	1/6	—	—
P. TSCHAÏKOWSKY.			
NATURE AND LOVE (Female voices) (Sol-fa, 0/4)	1/0	—	—
CHRISTOFERO TYE.			
MISSA EUGE BONE	2/0	—	—
VAN BREE.			
ST. CECILIA'S DAY (Sol-fa, 0/9)	1/0	1/6	2/6
VERDI.			
ERNANI (Opera)	3/6	—	5/0
RIGOLETTO (Opera)	3/6	—	5/0
LA TRAVIATA (Opera)	3/6	—	5/0
IL TROVATORE (Opera)	3/6	—	5/0
Ditto Choruses only (Sol-fa)	1/0	—	—
CHARLES VINCENT.			
LITTLE MERMAID (Female voices)	1/6	—	—
VILLAGE QUEEN (Female voices) (Sol-fa, 0/6) ...	1/6	—	—
A. L. VINGOE.			
MAGICIAN (Operetta for children) (Sol-fa, 0/9) ...	2/0	—	—
W. S. VINNING.			
SONG OF THE PASSION (according to St. John) ...	1/6	—	—
T. L. VITTORIA.			
MISSA O QUAM GLORIOSUM (English words only)	1/6	—	—
S. P. WADDINGTON.			
JOHN GILPIN (Sol-fa, 0/8)	2/0	—	—
WHIMLAND (Operetta for children) (Sol-fa, 0/8) ...	2/0	—	—
R. WAGNER.			
FLYING DUTCHMAN (Opera)	3/6	—	5/0
Ditto Choruses only	2/0	—	—
Ditto Act III.	1/6	—	—
HOLY SUPPER OF THE APOSTLES	2/0	—	—
LOHENGRIN (Opera)	3/6	—	5/0
Ditto Act I.	1/6	—	—
Ditto Act III.	1/6	—	—
Ditto Choruses only (Sol-fa)	1/0	—	—
TANNHÆUSER (Opera)	3/6	—	5/0
Ditto Act II.	2/0	—	—
Ditto Act III.	1/6	—	—
Ditto Choruses only (Sol-fa)	1/0	—	—
TRISTAN AND ISOLDE (Opera)	3/6	—	—
W. M. WAIT.			
GOD WITH US	2/0	—	—
GOOD SAMARITAN	2/0	—	—
ST. ANDREW...	2/0	—	—
ERNEST WALKER.			
HYMN TO DIONYSUS	1/0	—	—
ODE TO A NIGHTINGALE	1/0	—	—
R. H. WALTHEW.			
PIED PIPER OF HAMELIN	2/0	—	—
H. W. WAREING.			
COURT OF QUEEN SUMMERGOLD (Operetta for children) (Sol-fa, 0/6)	1/0	—	—
HO-HO OF THE GOLDEN BELT (Cantata for Children) (Sol-fa, 0/6)	1/0	—	—
PRINCESS SNOWFLAKE (Operetta for children) (Ditto, Sol-fa, 0/6)	1/0	—	—
WRECK OF THE HESPERUS	1/6	—	—
HENRY WATSON.			
IN PRAISE OF THE DIVINE (Male voices) ...	2/0	—	—
PSALM OF THANKSGIVING	1/0	—	—
WEBER.			
COMMUNION SERVICE, IN E FLAT	1/3	—	—
DER FREISCHÜTZ (Opera)	3/6	—	5/0
Ditto Choruses only	1/6	—	—
EURYANTHE (Opera)	3/6	—	5/0
IN CONSTANT ORDER	1/6	—	—
JUBILEE CANTATA	1/0	1/6	—
MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
Ditto, IN G (Latin and English)	1/0	1/6	2/6
OBERON (Opera)	3/6	—	5/0
PRECIOSA (Choruses only, 0/6)	1/0	—	—
THREE SEASONS	1/0	—	—
S. WESLEY.			
DIXIT DOMINUS	1/0	—	—
EXULTATE DEO (Sing aloud with gladness) ...	0/3	—	—
IN EXITU ISRAEL (English or Latin Words) ...	0/4	—	—
S. S. WESLEY.			
O LORD, THOU ART MY GOD	1/0	—	—
FLORENCE E. WEST.			
MIDSUMMER'S DAY (Operetta for children) ... (Ditto, Sol-fa, 0/6)	1/6	—	—
JOHN E. WEST.			
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—
MAY-DAY REVELS (Children's voices) (Sol-fa, 0/4)	1/6	—	—
SEED-TIME AND HARVEST (Sol-fa, 1/0)... ...	2/0	—	—
SONG OF ZION	1/0	—	—
STORY OF BETHLEHEM (Sol-fa, 0/9)	1/6	—	—
C. LEE WILLIAMS.			
FESTIVAL HYMN (Sol-fa, 0/3)	0/8	—	—
GETHSEMANE	2/0	2/3	—
HARVEST SONG	1/6	—	—
LAST NIGHT AT BETHANY (Sol-fa, 1/0) ...	2/0	2/3	—
A. E. WILSHIRE.			
GOD IS OUR HOPE (Psalm 46)...	2/0	—	—
THOMAS WINGHAM.			
MASS, IN D (Regina Cœli)	3/0	—	—
TE DEUM (Latin)	1/6	—	—
CHAS. WOOD.			
ODE TO THE WEST WIND	1/0	—	—
F. C. WOODS.			
GREYPORT LEGEND (1797) (Male voices) ... ... (Ditto, Sol-fa, 0/6)	1/0	—	—
KING HAROLD (Sol-fa, 0/9)	1/6	—	—
OLD MAY-DAY (Female voices) (Sol-fa, 0/6) ...	1/6	—	—
E. M. WOOLLEY.			
CAPTIVE SOUL (Female voices and Tenor Solo) ...	1/6	—	—
D. YOUNG.			
BLESSED DAMOZEL	1/3	—	—

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Seymour
[The golden legend.
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The golden legend

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